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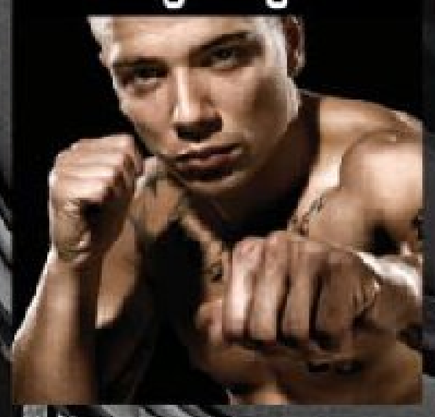

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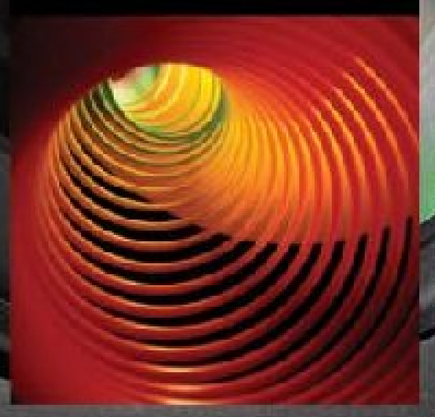

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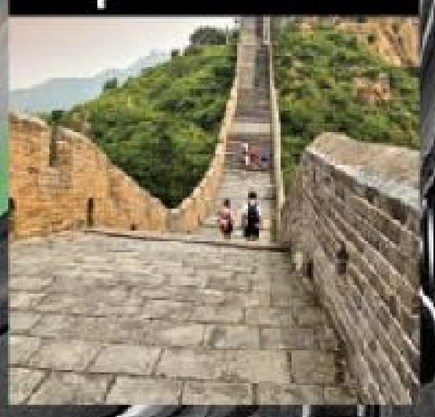

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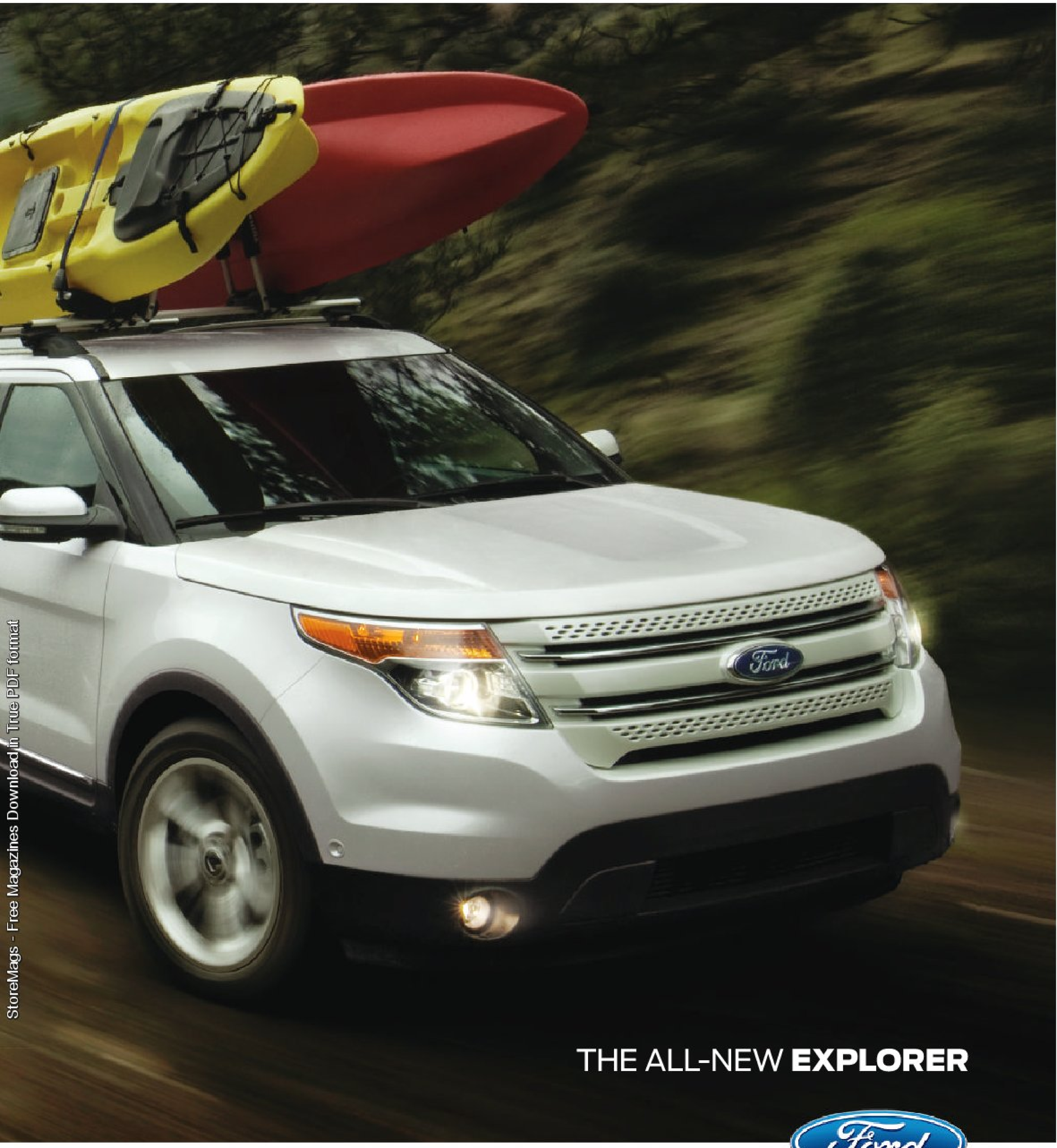

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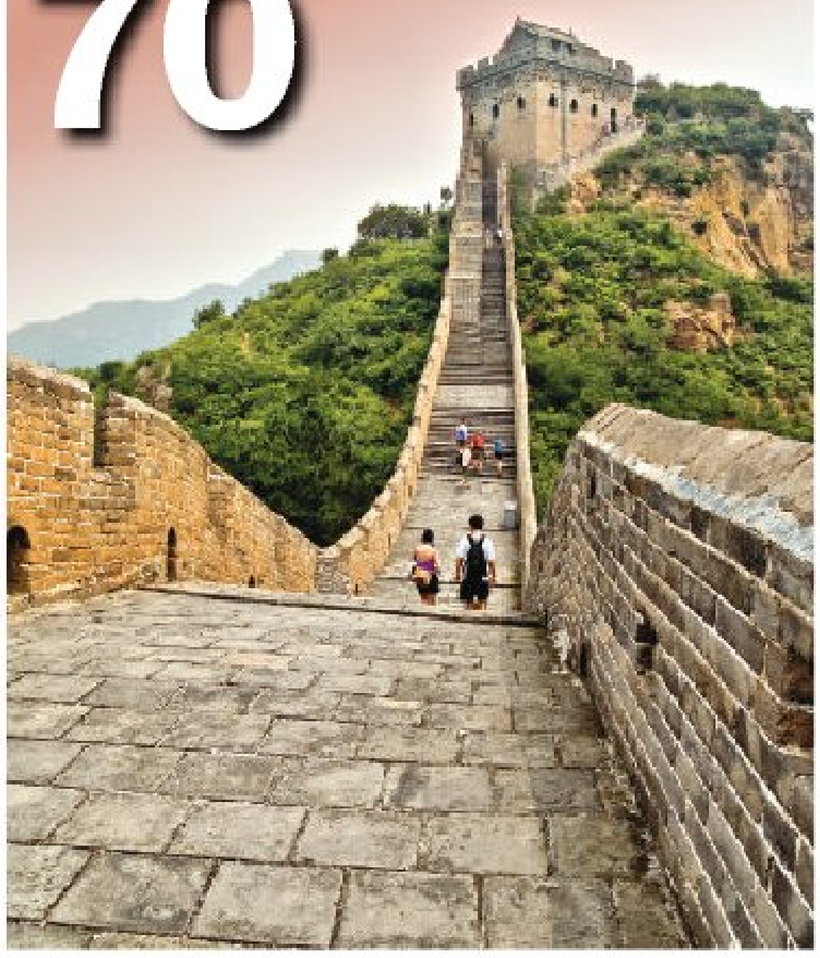

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LENSES I CAN'T LIVE WITHOUT
Successful professionals talk about the powerful impact that the right lenses can have on your photography. *By Peter Kolonia*

CLAUDIO BEIER

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POPULAR PHOTOGRAPHY (ISSN 1542-0337) (USPS 504-890), February 2011, Volume 75, Issue 2, is published monthly by Bonnier Corporation, 2 Park Ave., New York, NY 10016. Periodicals postage paid at New York, NY and additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. POSTMASTER: Send address changes to Popular Photography, P.O. Box 420235, Palm Coast, FL 32142-0235; www.PopPhoto.com/cs. If the postal service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year.
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EDITOR'S LETTER

A peek into our Test Lab

Shortly before we finished this issue, I got e-mail from a reader asking why we hadn't named the Nikon D7000 2010 Camera of the Year when so many other photography magazines and websites were lauding it. The short answer was that we hadn't had a chance yet to subject it to the same tests we give all DSLRs.

Now that we've completed our assessment of the D7000, you can read the results on page 73. But this seems like the perfect opportunity to explain—albeit briefly—how we test cameras and lenses, and what's unique and valuable about our methods.

Like all reviewers, we try out gear extensively in the field to see how it handles and responds to different kinds of real-world conditions. Yet at the core of our analysis is the unique work we do in the Popular Photography Test Lab. Our goal there is to gather data on the performance of cameras and lenses in a way that's objective, consistent, repeatable, and able to stand up under scrutiny.

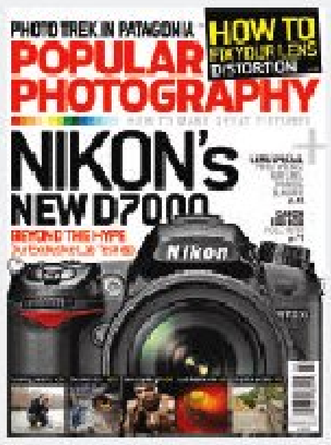
It starts with the room itself: Painted matte black to avoid light bounce and unwanted color casts, with a constant temperature and humidity to ensure equal conditions for every camera and lens we test.

For camera tests, we light our resolution, color accuracy, and noise targets with daylight-balanced, flicker-free HMI lights that we meter repeatedly during each test to ensure the output hasn't changed. We test each DSLR using the same lens for each mount. Autofocus tests require an external electronic shutter with a built-in timer. We shoot all target images in RAW and convert the files to TIFF using the manufacturer's software at default settings.

We test the sharpness and contrast of lenses on our optical bench, a ton (really!) of metal that uses pneumatic legs to float the equipment on a cushion of air, compensating for vibrations in the building. We mount the lens directly to a custom-designed apparatus that sends a narrow beam of light through the glass, measuring how light is gathered from every angle. A tethered computer produces our SQF charts, rating sharpness at a given focal length at every aperture and standard enlargement size.

You can find a lot more detailed information on our testing procedures at PopPhoto.com. We'll be augmenting that soon with a more detailed explanation of the process.

Miriam Leuchter



NEWSSTAND We give the hot new Nikon D7000 our full lab- and field-test treatment. How did it do? Find out on page 73.

SUBSCRIBER Gabe Rogel, who shot this snowmobile in action, is one of the pro photographers who shared their favorite lenses, page 61.

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The Sony mount does not include VC as the body of Sony DSLRs includes image stabilization functionality. Therefore, the Sony mount lens is called SP 70–300mm F/4–5.6 Di USD and does not include the VC description.

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DAN BRACAGLIA

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ON THE WATERFRONT Assistant Web Editor Dan Bracaglia was waiting for a train at New Jersey's Hoboken Terminal when he noticed this peculiar scene: A few hundred seagulls perched upon an array of pilings, the remains of an old pier. Mounting the Canon EOS 60D and 24–70mm f/2.8L Canon EF lens on a tripod, he shot a 20-sec exposure at f/5.6, ISO 400, with the lens zoomed out to 70mm. For our full test of the Canon 60D, see page 77.

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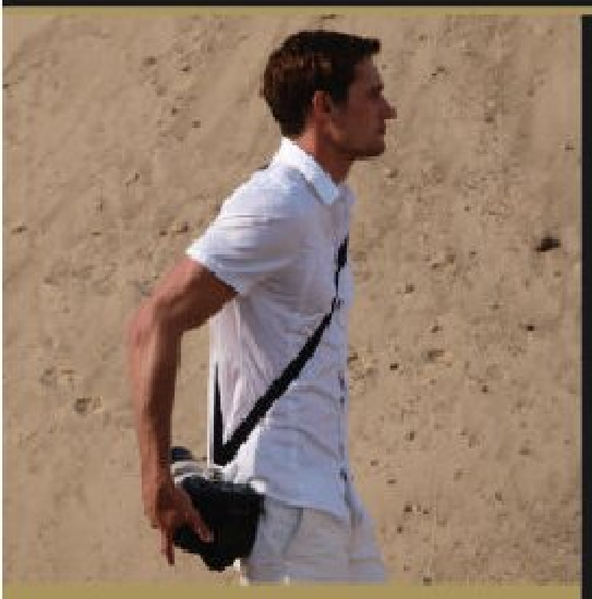

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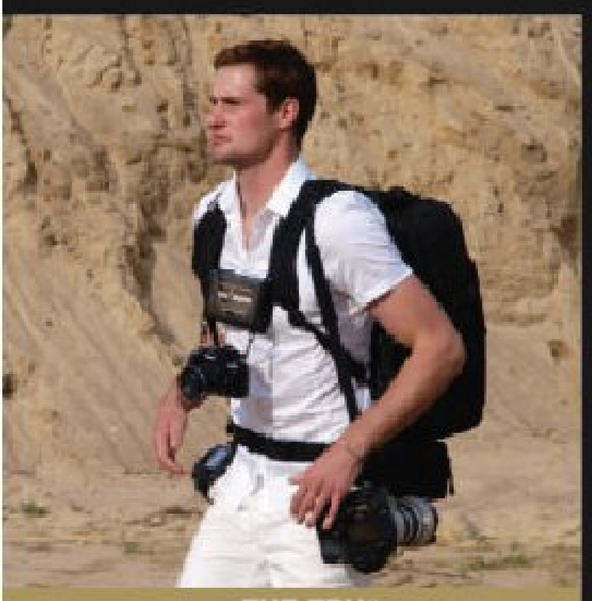

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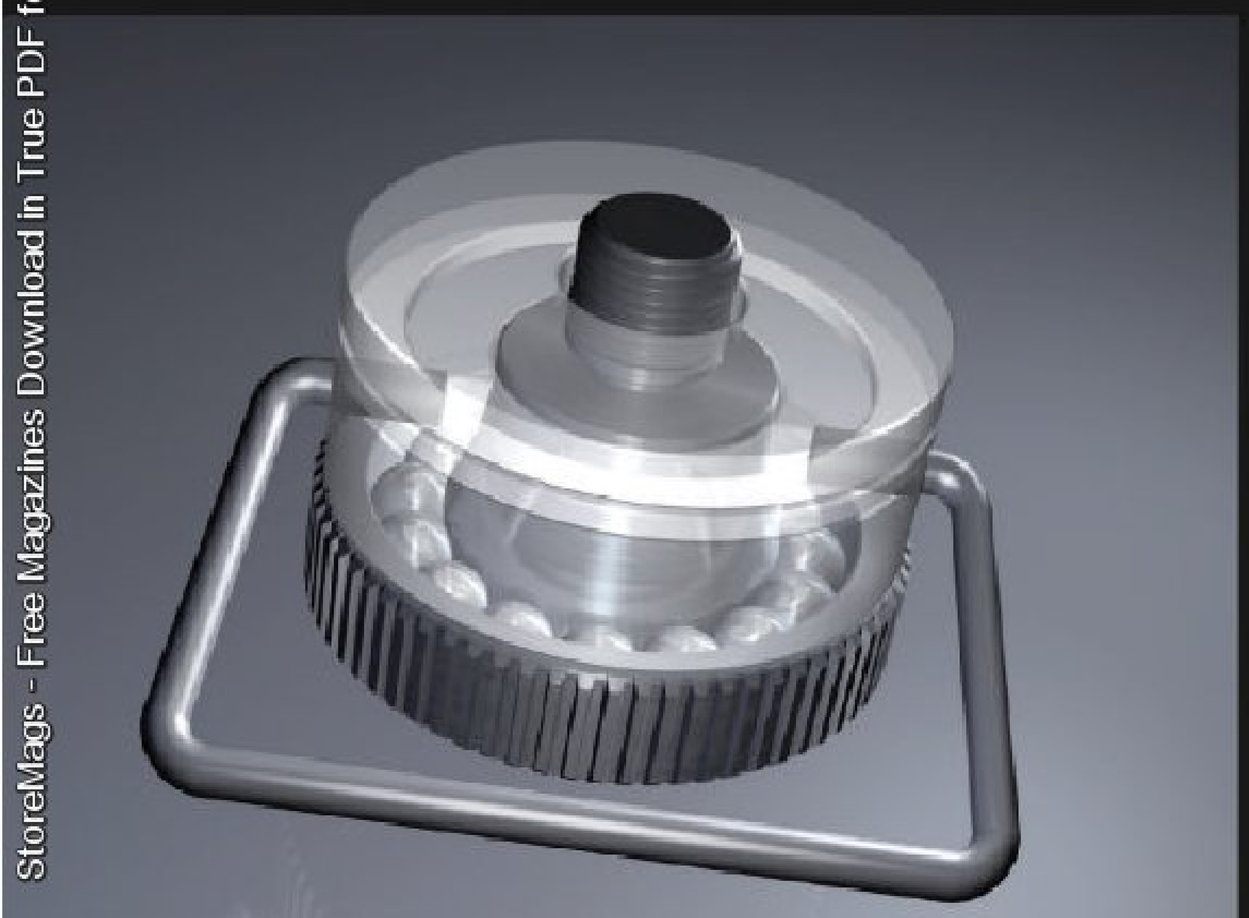

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THE HOTTEST NEW STUFF AND THE TECHNOLOGY TRENDS BEHIND IT

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WE WANT THIS

SHARP NEW PEN

The latest ILC from Olympus is a souped-up addition to the Pen E-PL series

WE GAVE the Olympus Pen E-PL1 a POP Award in 2010 for its Excellent tested color accuracy, good resolving power, and handsome design. So it's no surprise that we're excited about the new Pen E-PL2, due to arrive in January.

While the E-PL2 looks quite similar to its predecessor, Olympus tweaked the body design: The thicker grip and bigger thumbrest should make one-handed shooting simpler. There's also a modified power button that will be harder to confuse with the shutter trigger. And there's a bigger, 3-inch, 460,000-dot LCD, too.

Like the E-PL1, it will ship with a 14–42mm lens, but this one's of the brand new MSC type, which Olympus says will be quieter and faster-focusing—all the better for video. Another bonus? The ISO sensitivity now goes up to 6400. And don't worry: There's still a pop-up flash.

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NEXT * JUST OUT

HOT FLASH

Sigma's alternative TTL

SIGMA'S LENSES are particularly popular with budget-minded photographers, but the company makes nicely priced shoe-mount flashes, too. Its new EF610 DG Super and the lesser-featured EF610 DG ST deliver the most important strengths of comparable Canon and Nikon guns, but at about half their prices.

The Super has it all: wireless master-controller capability, FP high-speed syncing, flash-exposure (FE) lock, a flicker-flash modeling light, FE comp, FE bracketing, and more. With a Guide Number of 200, 11.6-ounce weight, and steal of a street price, this flash offers a convincing alternative to the heavy and more expensive flagships.

Sigma's DG ST does the same for midrange shooters, offering a gaggle of useful features such as autozooming, a full-range bounce and swivel head, compatibility with today's most popular flash AE systems (e.g., viewfinder exposure confirmation), and more.

Sigma EF-610 DG ST & EF-610 DG Super
$165 and $225, street
www.sigmaphoto.com

NEWS FEED

> Canvas lovers who print with Epson have three new high-quality options: Exhibition Canvas Gloss, Exhibition Canvas Satin, and Exhibition Canvas Matte, all of which Epson says can produce a great range of tones and are resistant to ink cracking.

> Unified Color has added a new HDR standalone program and plug-in for Lightroom and Aperture. HDR Express makes nice-looking HDR images quickly, using many of the same algorithms as in its pricier and more complex programs.

TRAVEL KING

Big features, smaller size

TAMRON HAS systematically improved all-in-one zooms over the years in various ways, both by expanding zoom range (to 15X from 10X) and by adding Vibration Compensation (VC). What's next? Reduced size and a silent AF motor. The new 18–270mm f/3.5–6.3 VC zoom for APS-C bodies provides the same 15X zoom range as its predecessor, but is significantly smaller. Compared to the earlier version of this lens, it drops below 15.9 ounces from 19.2, and shrinks to 3.8 inches from 3.9. Filter size shrinks, too, to 62mm from 72mm.

Tamron 18–270mm f/3.5–6.3 Di II
VC PZD **$650, est. street**
www.tamron.com

INSIDE TECH

How did Tamron downsize its already compact 18–270mm? With a new PZD (Piezo Drive) autofocus motor. Smaller than the DC AF motor in older Tamron zooms, it's the firm's first sonic-wave focusing motor, and is claimed to be fast, quiet, accurate, and its most compact design yet.

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WET THIS

Kodak's waterproof pocket camcorder

POCKET VIDEO cameras are fun and super-convenient, which explains their appeal to parents of small children. Kodak's new PlaySport should be doubly enticing to that crowd, because its rugged, shockproof, dustproof body will be equally safe in the hands of both grownups *and* toddlers. Plus, it's waterproof down to 10 feet, making it fun to bring to the pool or the beach.

It's got the requisite 1080p HD video, and it takes 5MP stills. Sharing is via one-button upload to e-mail and an array of social networking sites. When you're in the drink, the underwater capture mode will make sure your white balance is appropriate. And since it's made for outdoor conditions, the LCD's glare shield and its automatic adjustment to ambient lighting conditions should come in extremely handy.

KODAK PlaySport Video Camera **$180, est. street** **www.kodak.com**

SIMPLER SOFTBOX

The light softener that's not hard to use

IF A ROD from a softbox has poked you in the chest during setup, you're not alone. We've long wished for a softbox that's easy to erect and break down, and now we have one. In its new patented FlashPoint product, Adorama's PZ series of softboxes and octaboxes has turned what is usually a wrestling match into something pleasantly fuss-free. To set one up, you lay the cowling out, insert the metal rods as usual, and then—here's the cool part—zip it closed using the included heavy-duty zipper. That's it. Mount it onto your light and start shooting.

FlashPoint PZ softboxes
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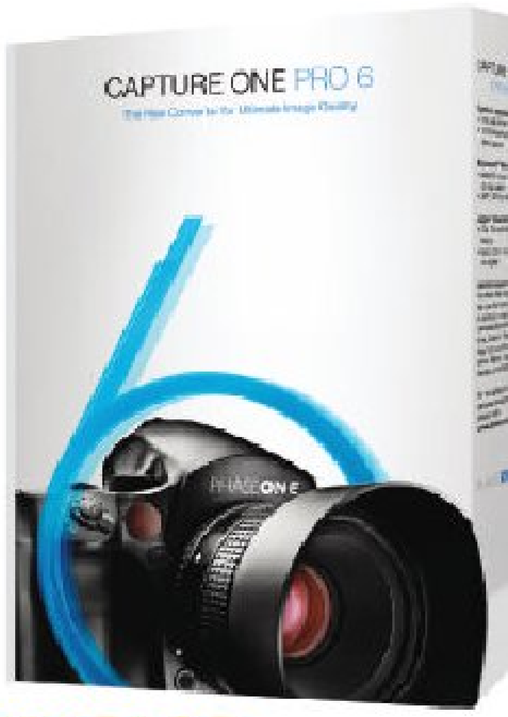
NEWS FEED

>DOTS gloves for touchscreen smartphones are cuter this year. Now they come in lambswool with lots of colors.

>Nik has reached full 64-bit compatibility for all its plug-ins. So if you've gone 64, head to niksoftware.com to get your free upgrade.

>Use your iPhone to geotag the photos you shoot with any camera. The gps4cam app, along with its free desktop software, will keep track of photo locations and sync them with your images.

>Prefer a plug-in for sharpening? PixelGenius announced the second version of its PhotoKit Sharpener. The new one has a preview button, layer masking, and the ability to batch-process multiple effects.



New Software

Phase One Capture One Pro 6

Phase One's Capture One (www.phaseone.com, $399) is a pro favorite, maybe because it's also the RAW conversion software that comes with Phase One, Leaf, and Mamiya digital backs. Aimed at high-volume shooters, Capture One lets you shoot tethered with those backs, as well as with Canon and Nikon cameras. New in version 6.0? Viewing on iPhones, iPads, and iPod Touches, integrated video importing, black-and-white conversion, and more.

THE LOWDOWN

A NEW CF STANDARD?

While we've seen lots of innovation in the world of SD memory cards lately, it's been years since there's been much news of note on the CF front. But we hope there will be some soon: SanDisk, Nikon, and Sony have together proposed a new CF standard. Should it be adopted, CF cards could theoretically achieve transfer speeds of 500MB/sec and capacities of 2TB or more.

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NEXT * STATE OF THE ART

SONY'S 3D

Camcorders that use pairs of sensors for 3D video

IF YOU THOUGHT 3D was going to fizzle out in 2011, you thought wrong. Besides building 3D still-image capture into some of its new compact cameras, Sony has announced two 3D camcorders.

The Handycam HDR-TD10 sports a pair of 12X zoom lenses which stop at 10X when recording 3D, each feeding its own imaging sensor with its own processor to record separate, simultaneous streams of 1920x1080i 60-fps footage for each eye. A 3.5-inch LCD lets you watch it all in 3D without glasses by using the same type of slit-barrier system as the screen in Fujifilm's FinePix REAL W3 3D compact.

Footage is recorded to 64GB built-in flash memory and can also be played back through the camera's HDMI output to a 3D-capable TV. Or you can offload it to a 3D-capable PC (sorry, Mac users) and view it using Sony's Picture Motion Browser software. Want to record standard high-def 2D video? The TD10 does that, too. It uses the left lens to deliver up to 1920x1080/60i footage.

Sony is also coming out with a 3D pocket camcorder, the Bloggie 3D. It, too, has two lenses and two sensors, smaller than the TD10's. But its single processor downconverts the video for processing, then upconverts for output. Not optimal for image quality, but at least the price is right.

Sony Handycam HDR-TD10
$1,500, street
www.sonystyle.com

Sony Bloggie 3D (MHS-FS3)
$250, street
www.sonystyle.com

LUNAMARINA/FOTOLIA.COM (LCD)

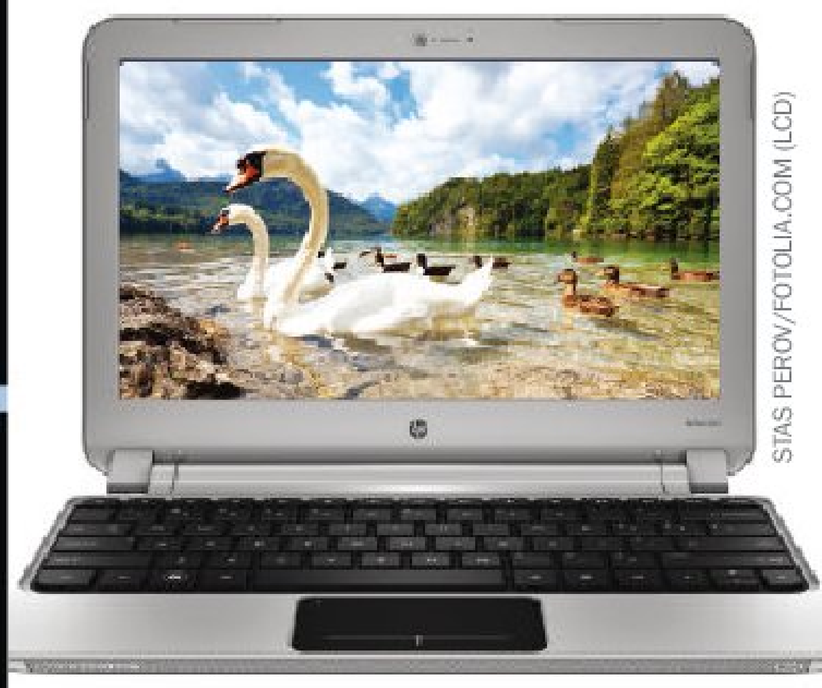
NEWS FEED

>Apple's Camera Connection Kit for the iPad is good, but the new 3-in-1 connector from M.I.C Gadget does it one better. Rather than have a single SD card slot, it adds a connection for MicroSD and, even better, a USB slot for offloading images from your DSLR.

>OnOne Genuine Fractals, the Photoshop plug-in for scaling your images, is now available in a new version. It also has a new name: Perfect Resize.

>DxO Labs' dxomark.com has had a major update. Check the site to get DxO's quality performance data on hundreds of camera/lens combinations.

>Lensbaby lovers now have a place to stash their gear. The Lensbaby System Bag holds up to four Lensbaby lenses, and has pockets for lots of small accessories.



STAS PEROV/FOTOLIA.COM (LCD)

TOOLBOX

SHRINKAGE

Netbook-sized, with all the properties of a notebook

DESPITE THE proliferation of tablets for on-the-go computing, there's still no replacement for the storage, power, and keyboard of a notebook. HP's Pavilion dm1 (www.hp.com, starting at $450) is light at 3.5 pounds, and there's an option for 3G access. A battery charge can last 10.75 hours, and with up to 750GB of storage, you'll never lack the space for all the photos and video you shoot while you're on the road. The dm1 has an 11.6-inch BrightView display for 1080p HD viewing. And there's an SD card slot, so you can offload with ease.

30%

of photo enthusiasts spend less than one hour a week on photo sites such as Flickr.

5%

spend about 10 hours.

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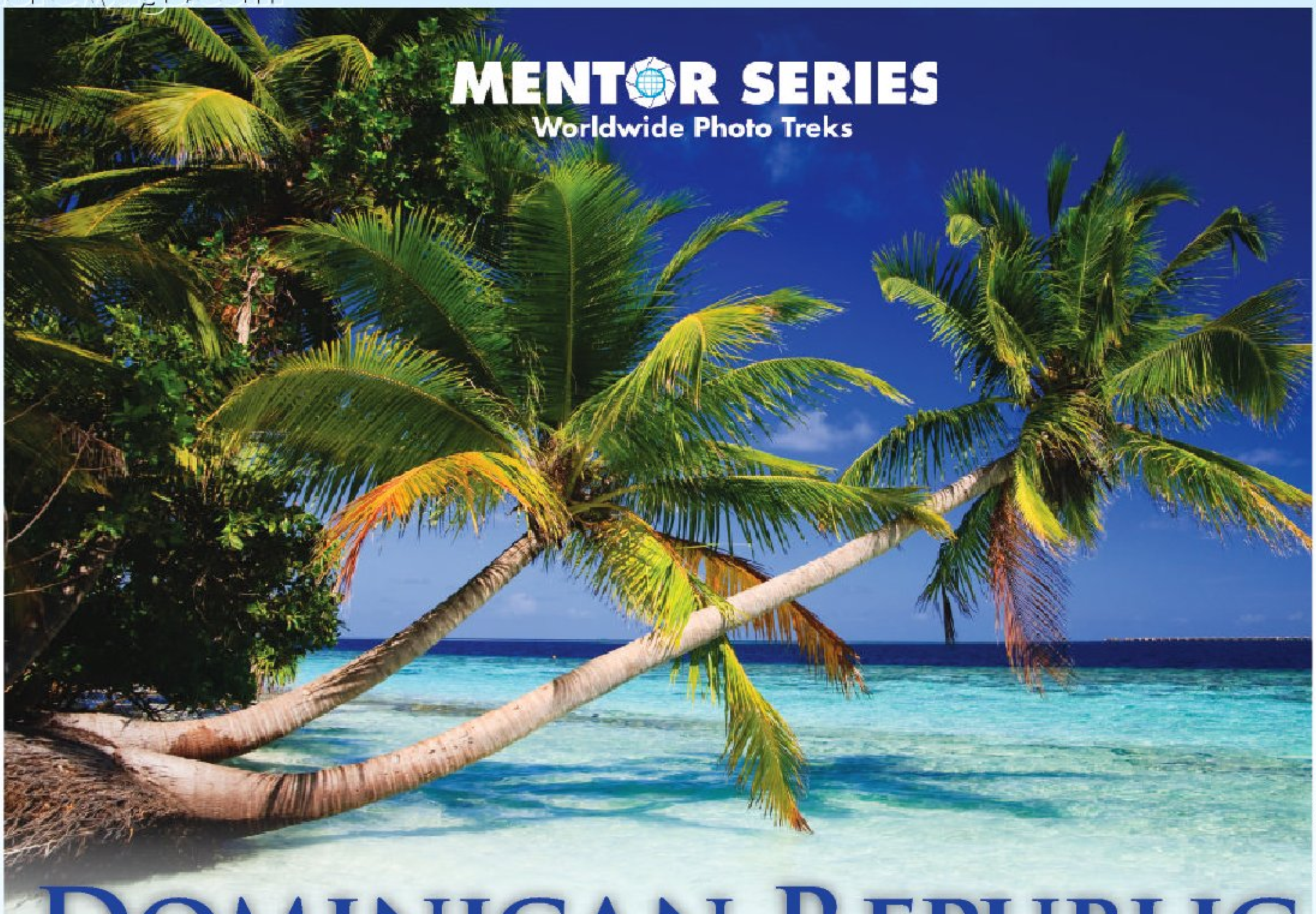

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Dominican Republic

June 7 - 12, 2011

Pack your camera gear and get ready to head to paradise for the Mentor Series trek to the Dominican Republic. Well-known for its miles of pristine beaches and water as clear as its cloudless skies, this Caribbean destination is also steeped in history and culture. Capture it all with Nikon professional photographers Mark Alberhasky and Bob Smith by your side, guiding you on this photographic opportunity of a lifetime!

The journey begins in Santiago, located in the heart of the Dominican Republic. The tropical nation's second largest city hugs the hills of the Cibao Valley, a cradle for its most important crops, coffee and tobacco. A tour of a nearby coffee plantation will offer a lush backdrop as you capture the contrast of the freshly harvested cherry red beans against the verdant jungle. And while other Caribbean islands are famous for cigars, the Dominican Republic grows some of the most premium tobacco in the world. You will find yourself leaning out the window as we navigate the dirt roads to take shot after shot of the fields of broad green leaves. At the tobacco plantation, embrace the opportunity to peer through your lens as the cigars are being rolled, and zoom in on the details of their intricate work. Here, the environmental portraits and chances for making landscape images are endless!

Keep your camera at the ready as you ride the cable car up Mount Isabel de Torres. At the summit, take in panoramic views of the city and coast of Puerto Plata below. Use the replica of Christ the Redeemer to create a dramatic composition or focus on the stunning flora in the peak's botanical gardens.

Adventure will fill your frame in Caberete, a village known for its sun-soaked beaches and constant ocean breeze. This reliable wind encourages kite boarding, and you will undoubtedly be drawn to the kites' boldly colored sails. Energize your portfolio with shot after action-packed shot! Finally, journey onward to Samaná, perhaps one of the country's best-kept secrets. This peninsula is home to tropical forests, magnificent waterfalls and unparalleled sea views.

The beauty of the Dominican Republic is just waiting for you. Sign up today so you do not miss this incredible Mentor Series experience!

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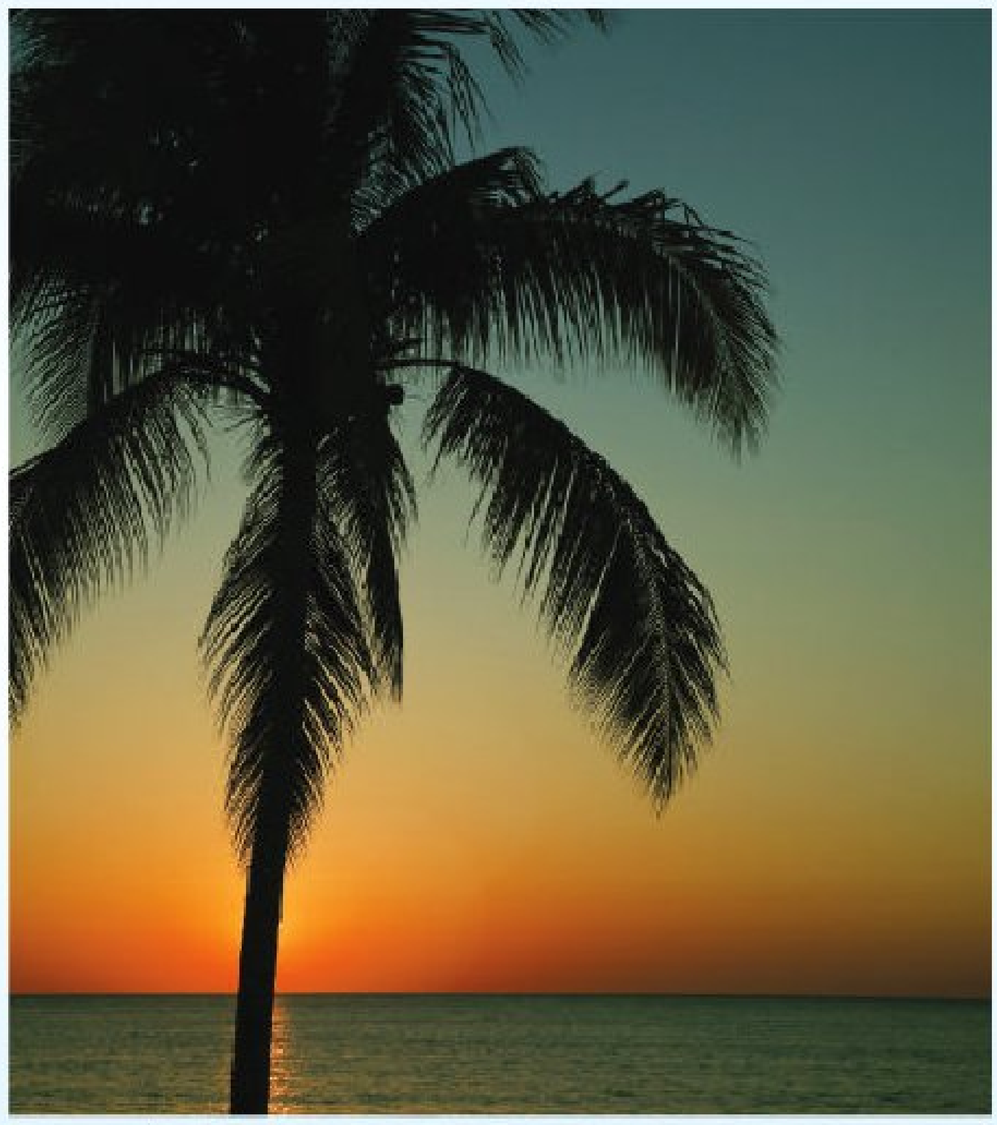

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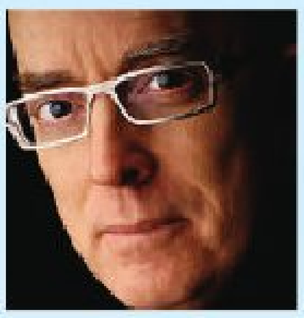

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Asian Photography
Nikon World

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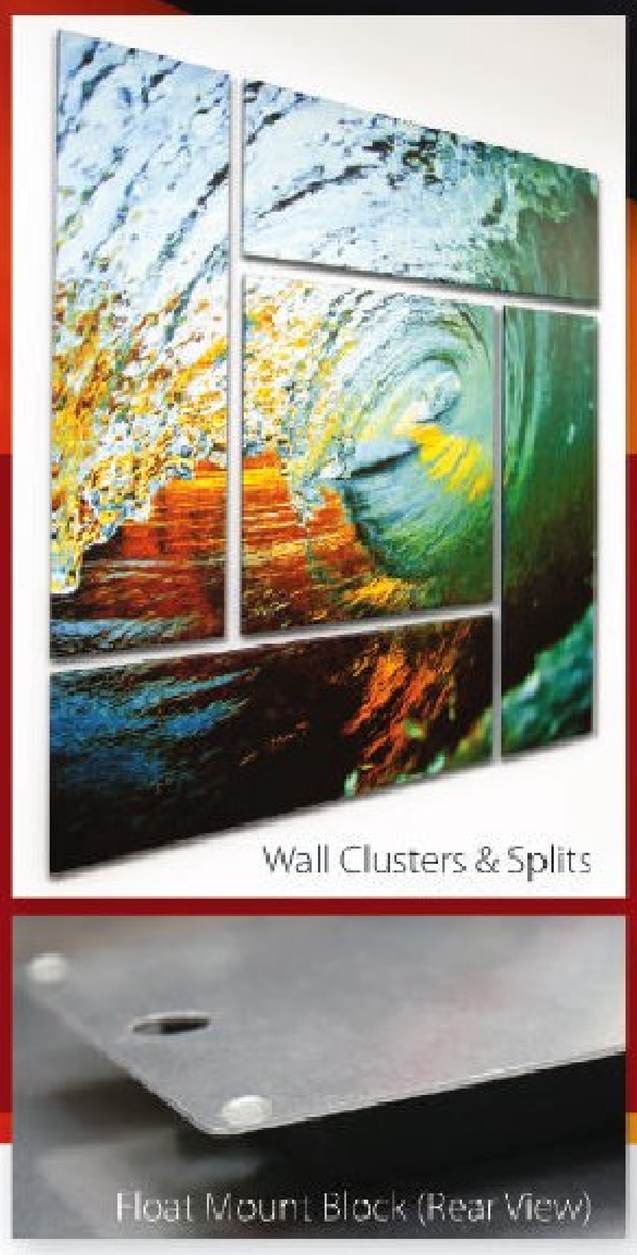

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PHOTO CHALLENGE

LION KING

This zoo portrait wins our animal challenge

WHAT'S TOUGH about zoo photos, says Martin Knippel, is that the animals always look so bored. "It's a challenge to give them a spark of personality," says the Milwaukee pediatrician, 51, who has focused on photography in the four years since taking his practice part time.

Knippel generally does nature photography—a series on the nearby cattail- and bird-filled Horicon Marsh, for instance. He's also visited the Milwaukee City Zoo to try to find a spark in more exotic animals, especially the big cats. "The enclosure is very brightly lit in comparison to the viewing area," he says, "and the animals come right up to the glass."

This lion, though, indeed seemed bored. "He was just hanging out," Knippel says. "But that allowed me perfect focus on the eye." He shot the picture with a Sigma telephoto zoom on his tripod-mounted Pentax K20D.

And, with a later conversion to b&w in Adobe Photoshop, he captured an image that lends depth to the lion's princely nonchalance—our Animal Photo Challenge winner. "When it's close and focused like that," Knippel says, "you feel connected." *—Lori Fredrickson*

MARTIN KNIPPEL

NEXT PHOTO CHALLENGE

Andy Teo transformed a toy into abstract art (p. 50). Create an abstract with an everyday object, send it to us by Feb. 28, and you may get $100 and your photo here. Visit PopPhoto.com/PhotoChallenge for the rules.

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SHARE * I, PHOTOGRAPHER

Greeting Card Artist

Giving pictorial voice to people's feelings

Toby Shingleton, 38, is senior photographer at American Greetings in Cleveland, OH, where he has worked for nine years. To see a gallery of his photos, visit PopPhoto.com.

What's at the core of your work?

We are not selling a product, we're selling an emotion, so we have to capture emotion in a way that anyone can identify with. It's not as easy as it sounds. We can't always show faces because someone may not want to buy a greeting card with someone else's mug on it. We're always thinking about how we can communicate in a clever way and reinvent the standard, clichéd, greeting-card look.

What's your biggest challenge?

One is to make the emotions and situations look authentic and spontaneous, like we're capturing a moment. We also have to be creative with locations and props—making a Lake Erie beach look like Miami, or a local farm look like it's in Texas. The job involves a lot of problem-solving.

How has your work evolved?

We photograph a wide variety of things, but our core subjects have always been animals, babies, children, romantic couples, family situations, florals, and landscapes. But we've changed the *way* we photograph. We used to be very straight—now we're more relaxed. There's more of a lifestyle feel.

Who's the "we" here?

Our studio consists of a manager, five photographers, two stylists, a digital artist/retoucher, a librarian, and an administrative assistant. We often collaborate with other creative areas of the company.

How does that work?

The planning department designs the card, pulls examples of the types of photo looks, and makes a drawing to show us a general idea of what they'd like to see—basically a mock-up of the card. But now we're trying to take more of a leadership role, doing what's called open or bank shooting: We'll pick a specific subject and take six weeks to create scenarios around it. We'll produce shoots and come out with a bank of images that the planners will pull from and design the card around the image.

What's a typical day?

No day is the same. One day I could be shooting a dog in the studio, and the next day kids jumping into a lake. We work on deadline—usually about two weeks if we're working from a designed card. Any given day, we may be working with stylists to pick models, wardrobe, or location; executing a shoot; or retouching an image.

What do you shoot with?

Mostly a Nikon D700 and 50mm f/1.4D or 85mm f/1.4D lens wide open to get the very short depth of field. We use a lot of natural light, or only one light bounced off a wall, or a fill light. Often I just take a reflector on shoots. When I'm in-studio I'll either shoot the D700, tethered to an Apple iMac running Capture One Pro, or a Hasselblad H2 with a Phase One P21 back, also tethered. We use Adobe Photoshop daily for almost all of the images, from making minor tweaks on lighting or textures to creating impossible scenarios that are more photo-illustration.

What's best about your job?

I love being able to be constantly creative—I can explore different looks and ways of shooting. It's a constant learning process, and I am surrounded by other great artists: illustrators and painters. There's incredible resources and sharing of ideas and talents.

—Interview by Kathleen Davis

BILLY DELFS

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PETER KOLONIA

Book Making

What an outstanding issue! The November issue was packed full with useful articles. I offer particular praise for the Special Report—Custom Albums ("Picture Books"). This detailed analysis, including consumer-friendliness, has urged me to prepare booklets for my vacations and serves as a medium to assemble grandchildren pictures for our daughter's birthday present. Keep up the great work.

Ray Harrold
Northborough, MA

I AM A long-time subscriber and look forward to every issue, which always seems to provide timely and valuable information. Such is the case with the article by Debbie Grossman on photo book services.

We had all of the JPEGs taken at our son and new daughter-in-law's wedding, had just completed our selection of photos, and were considering the photographer's album packages when the November issue arrived. I carefully reviewed Grossman's tips, experience with the software, conclusions, and thorough summary of service providers. I finally selected Kodak for our wedding album project.

The online software was fun to use, and it provided a very authentic look of the final book. I especially liked my ability to vary photo sizes (even to full-page) and number of photos per page. The cost was extremely reasonable, and the delivery within two weeks was very impressive.

We are thrilled beyond measure with the quality of our wedding album. It has become a real treasure. Thank you, Debbie Grossman, Pop Photo, and Kodak!

Vince Delack
Naperville, IL

BEING A FELLOW professional photog, I particularly enjoy reading "I, Photographer." It's interesting to get

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SHARE * LETTERS

SOMETHING TO SAY? WRITE TO US: POPPHOTO@BONNIERCORP.COM

a first-hand look into the various forms of pro photography. However, when I read about paparazzo Vinicius Poersch (Dec. 2010), I was totally turned off. He came off as really arrogant and pompous. Saying people who don't like paparazzi are "just jealous" or bragging that he has over $30,000 in gear and he picked up his skills in a couple of months? What a jackass!

As a pro shooter for over seven years, and having done red-carpet and paparazzi work, I can confidently say it is hardly a form of skilled photography. With today's information resources, it's not hard to look up the right gear, max out a credit card, and start shooting. I like to think of paparazzi shooting as doing point-and-shoot work with really big cameras, lenses, and flashes. Not trying to knock these guys, but this particular dude rubbed me the wrong way.

Virgil Knapp
Toronto, Canada

IN YOUR DECEMBER 2010 Letters, one of your readers responded to an article concerning backing up files by putting them on a DVD for safekeeping. I learned the hard way that recordable media like CD and DVD do not last long. I have many discs holding various photos that have degraded over the years and no longer can be played in a computer. It turns out that the material on a recordable disc breaks down in time and is not usable anymore. For me, I store copies on different hard drives as a precaution.

Don Wright
West Milford, NJ

CORRECTION: *We reported in error that Adobe Photoshop Elements 9 lacks support for AdobeRGB in RAW (Software Review, December 2010). But it's not easy to find. For help, see 30-Second Software, page 42.*

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Crop for Reach

Q My Nikon D2X has a high-speed crop mode that, in addition to increasing the frame rate to 8 fps, also increases the lens crop factor from 1.5X to 2X, but at the cost of 6 megapixels instead of the full 12. The faster frame rate is not important to me, but the extra reach is nice. Am I correct in assuming that the same reach can be achieved by shooting at full resolution, but with additional cropping in postprocessing?

Paul Harris
Quicksburg, VA

A *In this case, yes. Nikon cameras such as the D2X crop to the central portion of the sensor and thus lose the pixels of the outer perimeter. If the high-speed burst is immaterial to you, you are better off cropping after the fact—this way, you can crop in anywhere in the frame, rather than be limited to the central patch, and use a different aspect ratio if you like.*

GOT A TIP OR QUESTION?
E-mail us at PopPhoto@bonniercorp.com. We regret that we can't answer each one personally.

Q **WEATHER IT MATTERS**
It seems that weather seals are the big thing these days, but it all requires expensive equipment upgrades. You can buy a weatherproof body, but then you have to upgrade your lenses. Sigma came out recently with its new 70–200mm f/2.8 OS zoom and chose not to weatherproof it. Could it be that the weatherproofing thing is more marketing strategy than real benefit?

Hal Mola
Spokane, WA

A *Weathersealing—which involves gaskets, grommets, O-rings and other seals to help keep out moisture as well as dust—is of very real benefit for those who use their equipment in less-than-ideal environments. Yes, it adds to the cost of cameras and lenses, but remember that it usually comes on cameras and*

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lenses that have a higher quality of construction to begin with. And no weathersealing will protect against immersion damage. For anyone with any type of gear that's going to get hit with hard spray rain, we'd recommend that you use at least an Op/Tech USA Rainsleeve (www.optechusa.com), or, for more protection, an Ewa-Marine bag-type housing (www.ewa-marine.com).

Q **ALPHABET SENSOR SOUP**

I shoot mostly for 4x6-inch prints, and very few times will I shoot for anything bigger than 8x10. I am looking to upgrade my camera for better quality. Is a CMOS sensor better than CCD for a recreational shooter?

Gb Barillas
Via Popular Photography on Facebook

A *Without getting into a discussion of the relative merits of CMOS and CCD sensors (and, at a certain level, that discussion becomes essentially a religious dispute), we'll say that for this degree of enlargement the choice of sensor type is immaterial. A 10-megapixel sensor of either type will be more than adequate. Rather, look at the camera's actual performance in resolution, color accuracy, and noise control—ratings you can find in our camera tests online at PopPhoto.com.*

TIP FROM A READER

When you're on a mission for black-and-white images, wear a pair of "blue-blocker" (amber) sunglasses. They'll deliver a crisp image in near-monochrome, and the shapes and textures that are all so important in b&w photography will really stand out.

John Hill
Chesterfield, SC

What Should I Buy?

Stephanie LaSota, mother of two young ice-hockey players, wants to upgrade from her Sony Alpha 300. "It was a good entry-level option, but I'm craving better low-light performance, a faster burst rate, fast AF with tracking, and low noise at high ISOs. HD video would be a definite plus," she writes us. "I'm also looking for the best bang for the buck." We suggest the Sony A55 ($750, street, body only), which has all that, including bursts up to 10 fps. But its EVF may take some getting used to, so try it before you buy.

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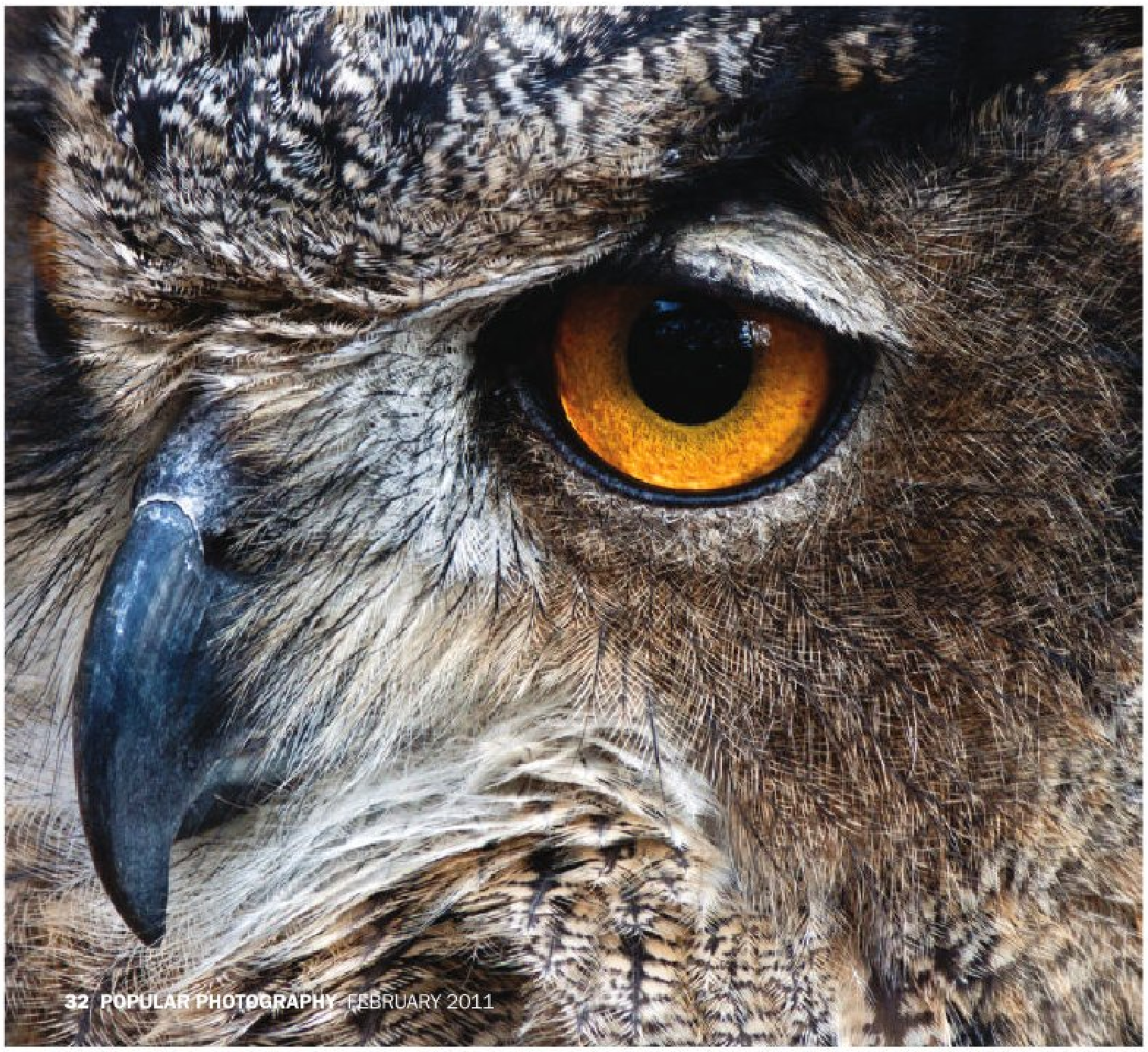
"I took this photo of a young orphan while I was working on a personal project in Croix-des-Bouquets, close to Port-au-Prince, Haiti, in July of 2008. UNICEF estimates that there are currently around half a million orphans in Haiti."

TECH SPECS: Nikon D200 with 18–70mm f/3.5–4.5 Nikkor lens; 1/13 sec at f/4, ISO 200. Edited in Adobe Lightroom.



2nd Place
$200 Prize

PATRICK ROLANDS, 44, AUTO WORKER, ST. CHARLES, MO

"At the World Bird Sanctuary in Valley Park, MO, I'd long wanted to capture this Eurasian eagle owl, with its bright eyes against its neutral feathers. But it always turned away when people came near. So I was excited when it hopped up to the fence and looked at me—and I was ready to get the shot I'd hoped for." (rolandsphotoart.zenfolio.com)

TECH SPECS: Tripod-mounted Canon EOS-1Ds Mark II and 75–300mm f/4–5.6 Canon EF lens; 1/40 sec, f/18, ISO 400. RAW converted in Adobe Photoshop CS5.

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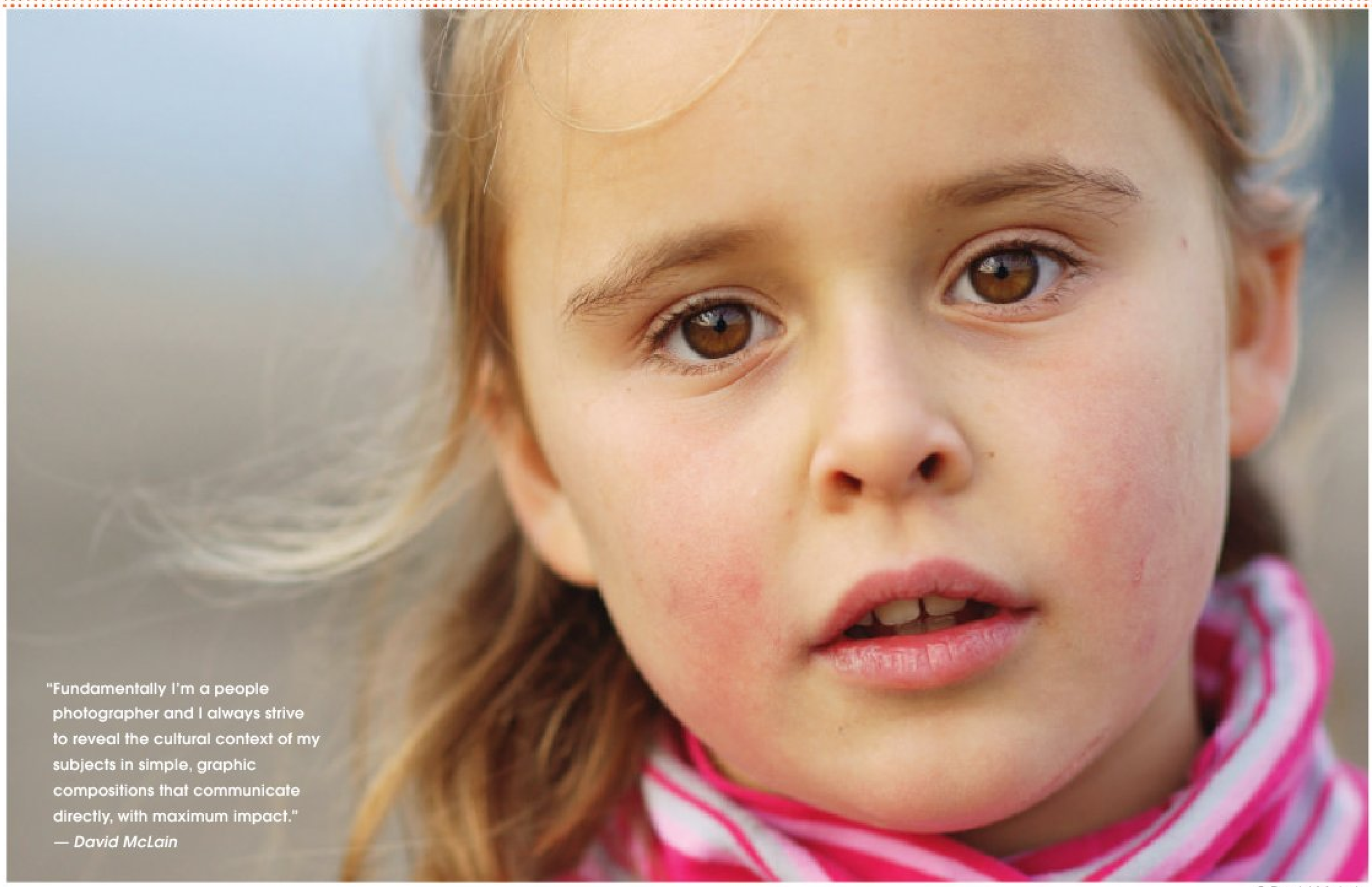
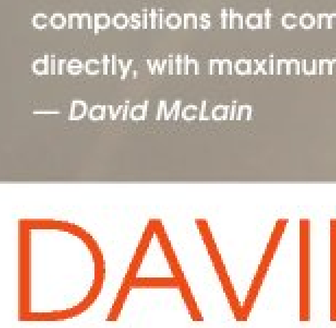


© David McLain

DAVID McLAIN

A CONSUMMATE PEOPLE PHOTOGRAPHER, HIS BOLD GRAPHIC IMAGES CAPTURE THE HEART OF THE HUMAN DRAMA



An acclaimed editorial and commercial photographer for more than 20 years, David McLain has documented people and their cultures with an incisive eye and an unerring instinct for telling their stories with authenticity and emotion. His iconic images have graced the pages of household-name publications including *National Geographic, National Geographic Traveler, Smithsonian,* and *Time*. McLain lives near Portland, Maine, a place that fuels the boundless sense of possibility and hope he brings to his work.

"Fundamentally I'm a people photographer," says McLain, "and I always strive to reveal the cultural context of my subjects in simple, graphic compositions that communicate directly, with maximum impact. Recently I've become passionately engaged with all aspects of the shifting media landscape and new commercial possibilities for visual communication. To embrace these changes I co-founded Merge, a boutique company dedicated to telling "brand stories" through still photographs and moving images that unfold seamlessly across an array of media."

"I've shot most of my recent work with Sony Alpha DSLRs, but I just fell in love with a new kind of Sony, the NEX-5," exults McLain. It's an amazing interchangeable-lens, APS-C-sensor compact that lets me shoot discreetly, delivers extraordinary speed and image quality, and provides an incredible array of unique features. I'll admit I was skeptical at first, but this ergonomic 14.2-megapixel magnesium-clad marvel has a superb array of Sony lenses—including an exquisite 16mm f/2.8 and a crisp 18-55mm f/3.5-5.6 zoom—and I can mount my full-frame Sony Alpha 900 lenses on it with a simple adapter. My favorite features: Sweep Panorama mode, that creates seamlessly stitched panoramas by simply pressing the shutter release and panning the camera; Hand-held Twilight mode that combines six images for phenomenal results in really low light; and of course, full 1080p HD video capability with continuous auto-focus! The big, bright, hi-res LCD flips up—it's great for shooting from the hip. I've used it everywhere from sand-swept deserts to 12,000-foot mountains so I know it's rugged and reliable. In my professional opinion, there's only one word that fits the Sony NEX-5—astonishing!"

What is a Sony Artisan of Imagery? The Sony Artisan of Imagery program includes some of the most respected professional photographers worldwide. Each Artisan has a unique style and vision with their photography but they all rely on one product, the Sony Alpha.

Sonystyle.com

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1st Place $300 Prize

GENO DELLA MATTIA, 55, WAREHOUSE STORAGE SPECIALIST, VANCOUVER, BC

"The photo was taken from the rooftop of the NH Parque Central Hotel in the heart of Old Havana, Cuba. Hurricane Paula had passed through a few days before our arrival, and the skies were still filled with dramatic clouds, so I wanted to get a sunset shot. To capture the action in the intersection below, as well as the statues in the park, I braced my camera against the handrail and tilted it down. I was using a fisheye lens to distort the horizon. I took three shots at 1/10, 1/20, and 1/6 sec to combine later in Photoshop, and then rejoined my patient wife for an evening at the Tropicana." (www.geno.ca) **TECH SPECS: Canon EOS 5D Mark II with 15mm f/2.8 Canon EF lens; exposures at f/8, ISO 4000. Composited in Adobe Photoshop CS5 HDR Pro.**

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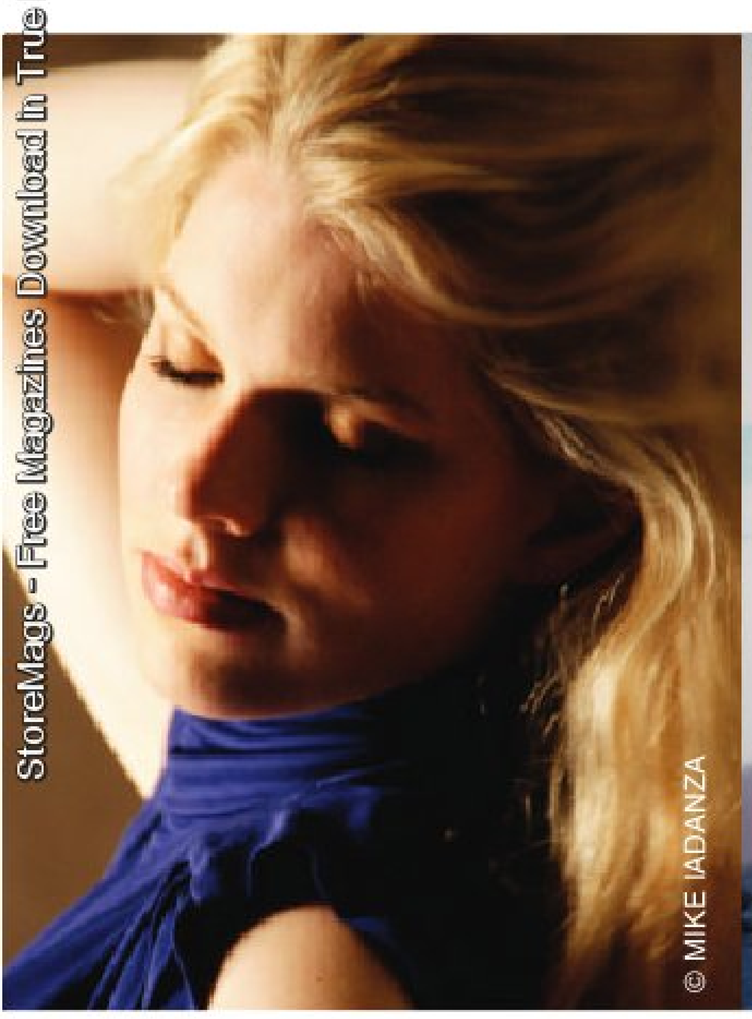

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HOW

EXPERT TIPS AND TECHNIQUES FOR BETTER PHOTOS

FIND NEVER-FAIL TRAVEL SUBJECTS AND SCULPT A BODY WITH LIGHT

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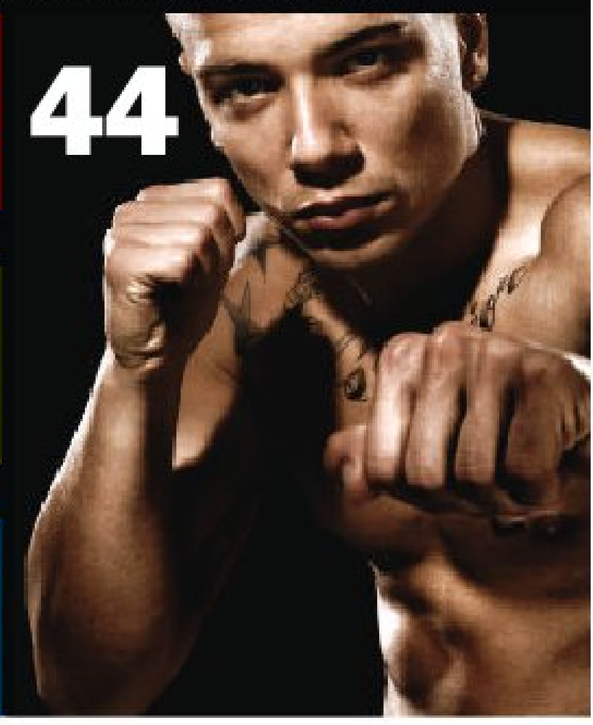

TAME DISTORTION IN SOFTWARE

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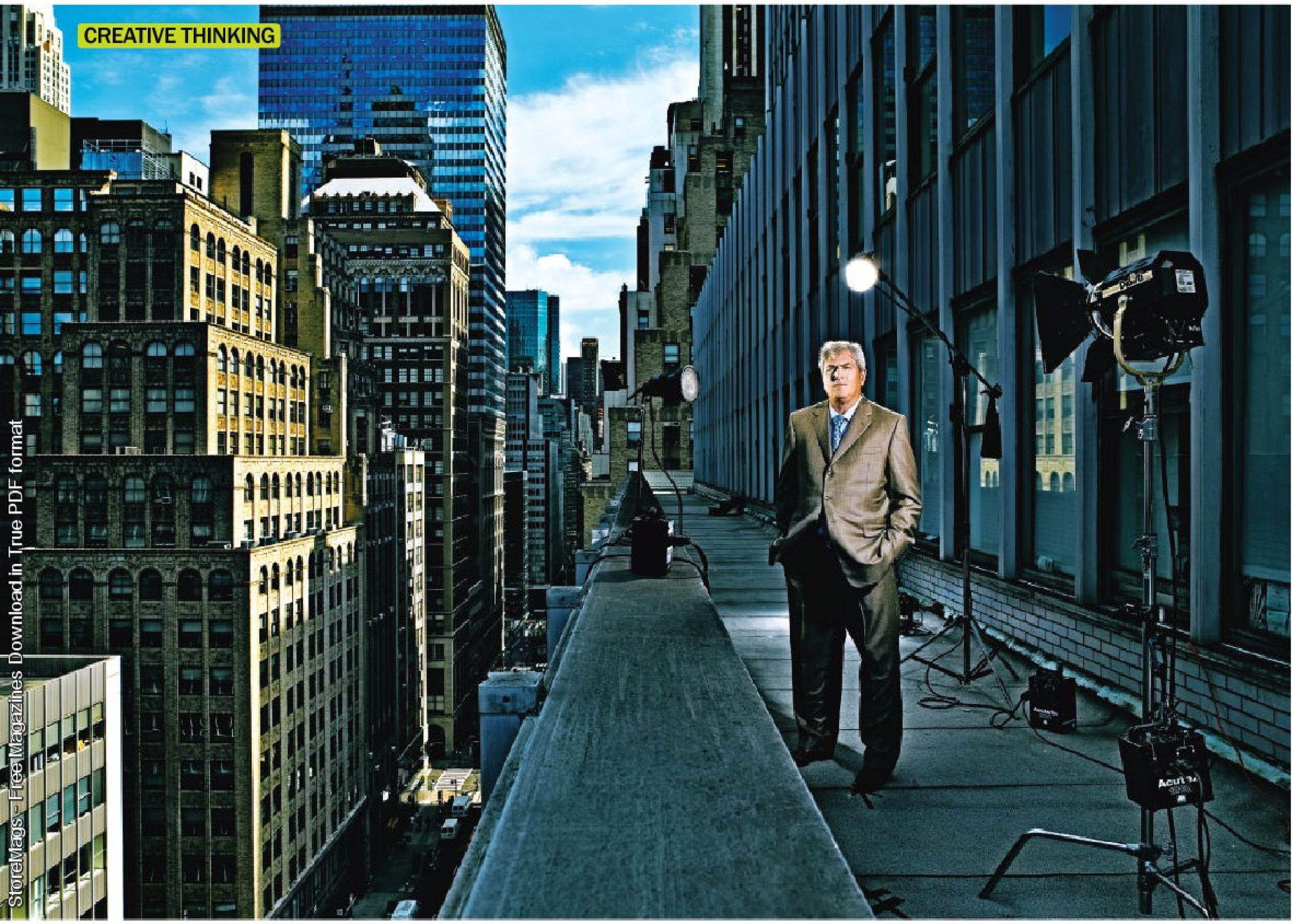

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TRICKS OF THE TRADE

A portrait photographer exposes how it's done

BRAD TRENT

CREATING A strong portrait of an executive is a daunting task. Business magazine photographers often have only a few minutes with their subjects, so most shots are scouted and planned in advance. And when a portrait needs to convey authority and power, funky poses won't do.

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Yet despite these limitations, magazine photographer Brad Trent finds a little spontaneity and adds a dash of drama by pulling back the curtain, and the camera, to reveal the wizardry of his set, including his lighting tools.

The New York-based freelancer has long done portraits that way, like this environmental shot of Howard Sontag of Sontag Advisory LLC, for *Barron's*. See his best in a series called "Artificial Portraits" at www.bradtrent.com.

When he first saw Sontag's office Trent feared he might have to resort to a seamless backdrop. Then he stepped through a door and discovered this balcony on a canyon of skyscrapers, filled with leading lines—a perfect set.

Originally, Trent didn't plan to show his Desisti and Profoto Acute strobe lights. He shot a standard business portrait using a telephoto lens on his Hasselblad H1 with Leaf Aptus 75 digital back tethered to a laptop. But the result, with the focus squarely on his subject, merely suggesting the buildings, was too "one-note," he decided.

So he switched to a wide-angle and 35mm f/3.5 HC Hasselblad lens, stepped back, and straddled the edge of the setback, taking in the view of the city. A dozen frames later and he was done.

Trent also heightens the sense of artificiality in his portraits by using dramatically increased contrast and, often, desaturated colors: "Photoshop allows me to create these pictures the way I see them in my head," he says.

Despite his planning, serendipity with the composition helped produce something visually dramatic and unexpected. "You have to crank up the creative juices to make your pictures look special," he says, "something completely theatrical and far from reality."

—Laurence Chen

Light Touch

Balancing the artificial with the natural

BEN COOPER

You can see more of Ben Cooper's pictures at www.launchphotography.com

USUALLY WHEN we run a photo by Ben Cooper, it's of a rocket launch (he's a NASA photographer), but he's also an avid nature shooter. He had the right idea, while in Yosemite, of using a flashlight to add fill light to the grass hummocks in the foreground, but the whole picture remains too flat and dark.

Working with his original RAW file, we increased exposure, added Fill Light to open up the shadows, and used Clarity to boost midtone contrast. We then opened the file in Adobe Photoshop CS5, masked off the sky, and adjusted contrast using Curves. We also used Curves and a mask to add extra contrast to the mountains, before leveling the horizon.

Total time fixing: 15 minutes.

Cooper shot the picture using his Nikon D200 and 10–20mm f/4–5.6 Sigma DC lens; exposure, 30 sec at f/6.3, ISO 100.

DID YOU KNOW? **YOUR PRICEY NEW GEAR CAN GET TAXED TWICE**

IF YOU'RE a U.S. resident and return home from overseas bearing new and expensive cameras, lenses, or other photo or electronic equipment, you might have to pay customs duties on re-entry. How to avoid this? Before leaving on your trip, pack receipts for your new U.S.-bought gear to use as proofs-of-purchase upon your return. If you're traveling with a whole lot of new loot, including a laptop or backup hard drive, register it using Form #4457 from the U.S. Department of Customs and Border Protection. These and other useful international travel tips are yours at the Department's website: www.cbp.gov/xp/cgov/travel. Another tip: If you're one of the many photographers who wants to visually explore the time capsule that is Cuba, be careful about coming home with souvenirs other than photos. Anything with a "Made in Cuba" sticker can be confiscated upon your return to the U.S.

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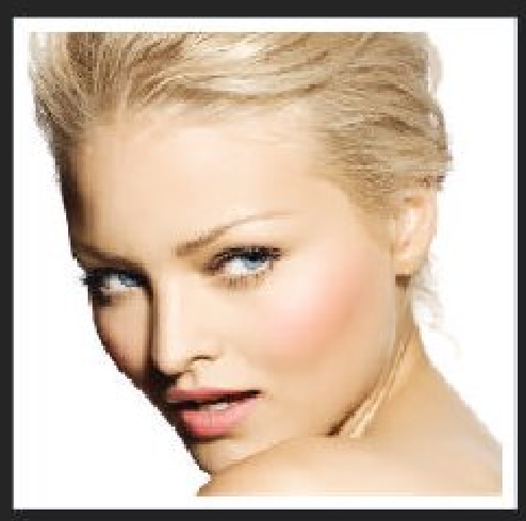

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QUICK TIP

See Above

Domes give you theater in the round

IN A STRANGE city with only one hour for photography, and you don't know where to begin? Scan the skyline for a rotunda or dome. Whether in churches like this Montreal cathedral or government buildings such as Dublin's City Hall, domes are a photographic sure thing. Most are public spaces that are accessible during daylight hours; many allow photography.

Dome interiors are colorful, art-filled, and can be depicted in several ways. Depending on how you compose, rotundas can seem a purely graphic subject—a symmetrical pattern of kaleidoscopic lines and shapes, as in the picture shown here. Or they can read as swaths of grandly organized and ornamented space, supported by towering columns, and often shot through with dynamic shafts of daylight.

While beautiful, dome interiors can be dark. Luckily, those support columns can also stabilize your camera for sharpness during long exposures. Just press your camera against a column. If you're lucky and the rotunda isn't crowded, you may even be permitted to use a tripod.

Pro photographer Steven Edson shot the dome interior of a Montreal cathedral with a Nikon D3 and 17–35mm f/2.8 Nikkor. Exposure: 1/80 sec at f/4.5, ISO 1600.

STEVEN EDSON, WWW.STEVENEDSON.COM

What's This?

Datacolor's SpyderCube

The spectrally neutral SpyderCube ($41, street) is much more than just a gray card.

▶**How it works:** Place the SpyderCube in the scene when shooting, and later, in an image editor, click on the gray face of the cube with a white-balance eyedropper to set white balance. It also has black and white faces (and a hole for absolute black) for setting black and white exposure and contrast points. The shiny ball is for checking spectral highlights. Because it's a cube, and light hits it from multiple directions, it's great for mixed light sources.

▶**Using its data:** Save the readings as presets to apply to all images that are shot under the same lighting.

▶**When to use:** Shoot it every time that your lighting changes.

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30-SECOND SOFTWARE

SET COLOR SPACE IN ELEMENTS

Use Adobe Photoshop Elements but want to take advantage of AdobeRGB's gamut, which is wider than the default sRGB? Here's how. Open the Full Editor, go to Edit > Color Settings, and choose Always Optimize for Printing. Click OK, and AdobeRGB will be your default profile whenever you use the program. That means, for example, when you open a RAW file after conversion in Elements' version of ACR, it will open in AdobeRGB. When you want to switch the photo to sRGB for e-mailing or commercial printing, go to Image > Convert Color Profile, and choose Convert to sRGB Profile.

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Punch It Up

Hard lighting for hard subjects

MATTHEW HANLON

SOFT, DIFFUSED light is best for portraits, right? Not always, says New York-based pro Matthew Hanlon. With some subjects, like this boxer, he maintains that the harsher the light, the better the portrait. To get it, he aimed four of his bright strobes directly at his subject, without usual softening agents such as diffusion material or ceiling bounce.

Why hard light? "Because my intent was to showcase the physique," says Hanlon. "I needed high-contrast light that would define the muscles, by placing bright highlights on their peaks and then quickly fall off into shadow between those peaks."

This interplay of light and shade is what conveys shaping, and you can't get it with softboxes. If Hanlon had used softer light sources, the rolling interplay of light and dark that defines his subject's abs and rib

Pro shooter Matthew Hanlon (matthewhanlon.com) specializes in fitness, portraiture, and lifestyle.

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HARD LIGHT CREATES AN EDGE

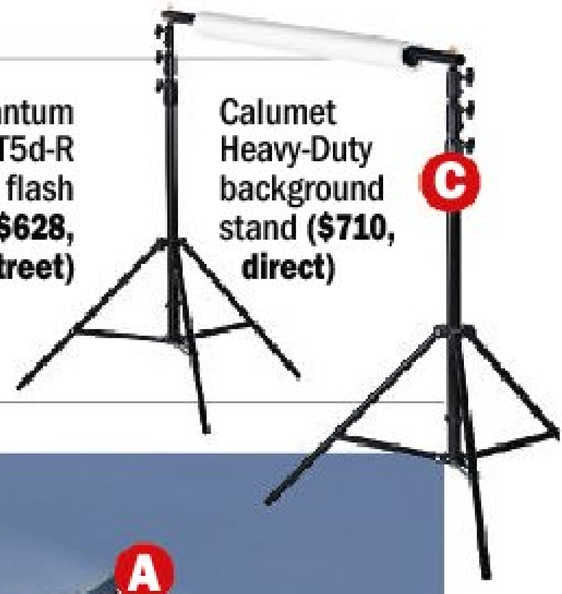
SIMPLE ▬▬▬▬▬▬▬▬▬▬▲▬▬▬▬▬▬▬▬▬▬ COMPLEX

Matthew Hanlon successfully sculpted the physique of this model/boxer using predominately hard light, with just a touch of softer fill. His front lights were Calumet Travelite 750R monolights (A), which he aimed directly at the subject, without diffusion. Similarly his rimlights, two Quantum Qflash T5d-R flashes (powered by Quantum Turbo batteries, not shown) (B), reached the boxer unmodified by softboxes, umbellas, or other forms of diffusion. Hanlon suspended a black fabric backdrop from a Calumet heavy-duty background stand (C) and supported his lights with Calumet lightstands (D). He shot with a Canon EOS 5D Mark II and 24–70mm f/2.8L lens (E). Behind the camera position, another Calumet Travelite 750, with softbox (F), provided weak fill to open up the shadows. Hanlon fired each strobe with a PocketWizard Plus II.

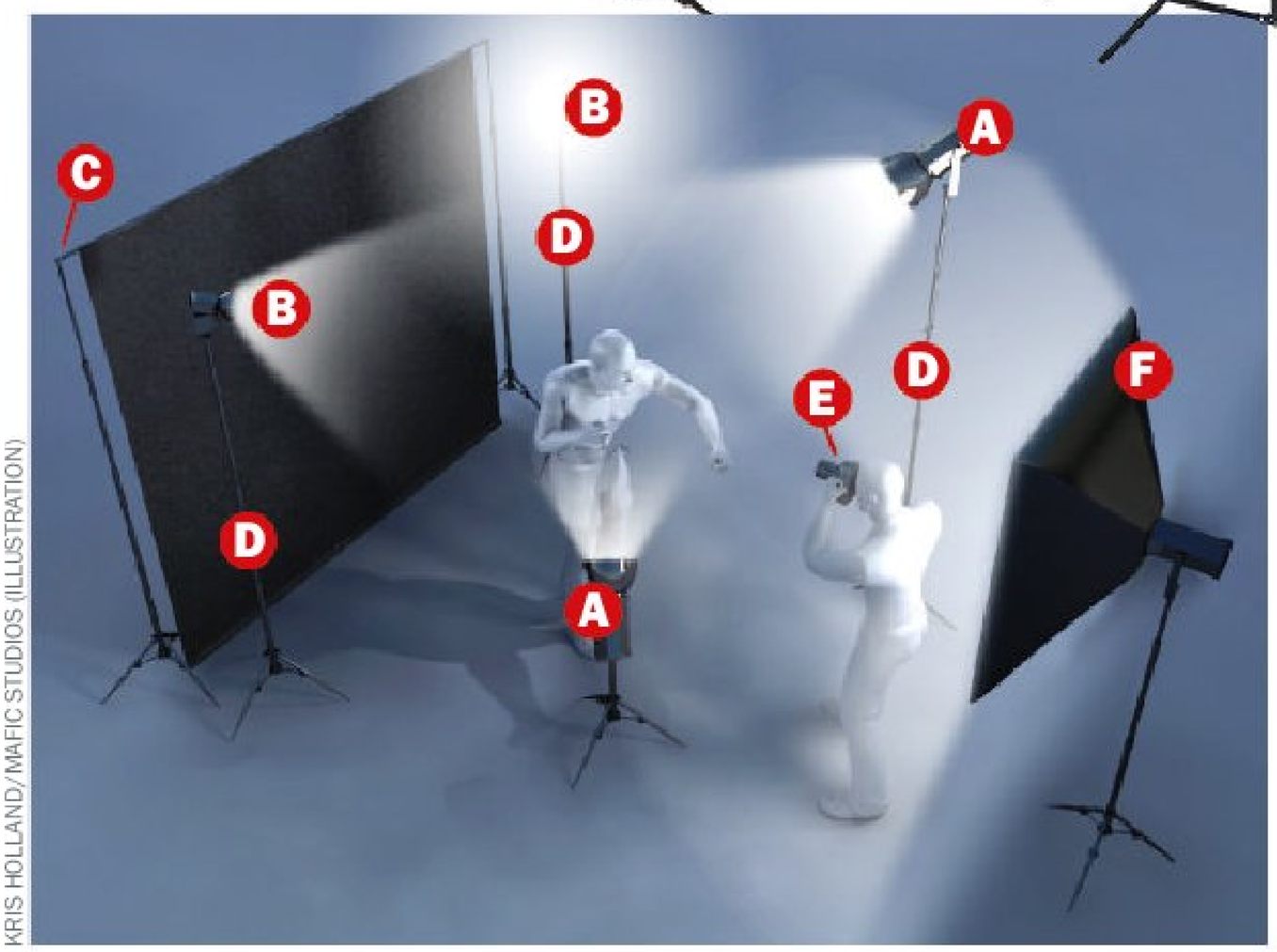
THE GEAR

Calumet 750R Travelite strobe **($675, direct)**

Quantum T5d-R flash **($628, street)**



Calumet Heavy-Duty background stand **($710, direct)**



KRIS HOLLAND/MAFIC STUDIOS (ILLUSTRATION)

cage, for example, would have been flattened out into one or two shapeless flesh tones. (The contrasty highlights are so blown out, in fact—thanks, in part, to a contrast tweak made in Adobe Photoshop—that the model appears oiled up. He wasn't.)

The problem with hard lighting like this? For portrait subjects, it requires perfect skin. Just as it can show off musculature, hard light will also exaggerate blemishes and wrinkles. In Hanlon's photo, see how the scar above the boxer's right eyebrow pops? It wouldn't have with softer light.

Exposure data: 1/160 sec at f/16, ISO 200.

"Also, for most subjects, hard lighting requires much more gear than umbrella or softbox setups," says Hanlon. "From experience, I knew I would need at least five lights to pull this shot off. I wanted a separate strobe for every plane that needed highlighting."

On the other hand, just one soft source can illuminate an entire portrait subject, with maybe a little help from a reflector.

To hold onto detail in the shadows of this shot, Hanlon veered from his hard light strategy with one large softbox behind the camera that provided a small touch of overall fill. So while hard light can work for portraiture, don't toss your softboxes! *—Peter Kolonia*

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Distortion Fix

Lens correction made easy with Photoshop

MOST LENSES make slightly distorted images, whether they seem to bulge or contract in the center, and they can make parallel lines seem to waver.

Linear distortion like this is usually worse at the edges of the frame. Very wide-angle lenses are the worst culprits, but inexpensive telezooms can show noticeable distortion at their long ends. Some lenses add vignetting, too. In some subjects, like those with lots of straight lines, perspective distortion introduced by a tilted camera can also be a problem.

Fortunately, there are lots of ways to correct these issues. One of the simplest, since Adobe Photoshop introduced it in CS2, is the Lens Correction filter.

Since the introduction of CS5, there's an added bonus to the tool: Photographers can shoot a target to create lens correction profiles for individual camera and lens combinations, then use the

Visit labs.adobe.com/downloads/lensprofile_creator.html to get free software for making and downloading lens profiles.

XIN WANG (ORIGINAL)

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profiles to apply automatic corrections to their images. If you don't want to make your own profiles, you can download profiles other shooters have created, and then apply them to your pictures.

If the automatic filter doesn't correct the whole problem, or if you can't find a profile, you can still use the filter in manual mode. Here's how to do both.

—Debbie Grossman

SIMPLE COMPLEX

Step 1

Open your image in Photoshop, and go to Filter > Lens Correction. On the right side of the screen, you'll see two tabs: Auto Correction and Custom. Start with Auto, which is automatically selected. In the image for this step, no correction has been applied yet, and the picture has all kinds of distortion. The shelves appear bowed out and crooked, and it appears that the camera was not facing them head on.

Note we exaggerated the distortion in Xin Wang's original image for Step 1 so that you could see the effect more clearly.

Step 2

This photo was shot with a Nikon D700 and the Nikon 14-24mm f/2.8G ED AF-S lens. Sometimes the Auto Correction tool will find the correct profile automatically based on your picture's metadata, but if it doesn't, **use the pulldown menus under Search Criteria to locate the right profile.** Clicking on it will improve your image. Notice how the vertical metal poles and the horizontal shelves appear much straighter. The default settings leave the boxes for Chromatic Aberration and Vignette unchecked, but try clicking them to see whether they make your shot look better. In this case, the vignetting removal was much too strong.

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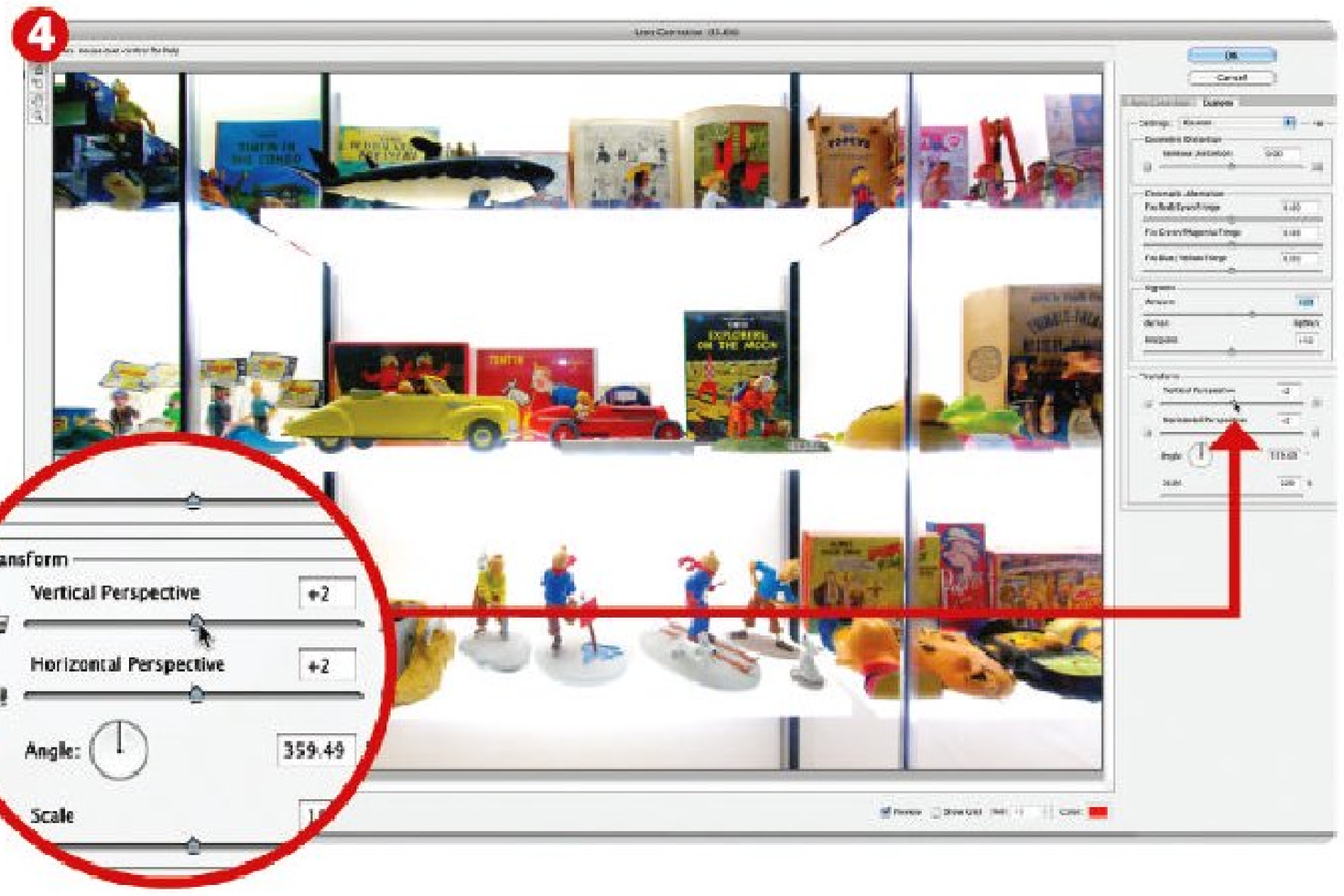
Step 3

While the auto correction fixed the distortion caused by the lens, it couldn't fix the distortion caused by the photographer. To work on that, head to the Custom tab. Start by turning on the Grid, which will help you figure out what's straight and what isn't. To see it, check the box for Show Grid that appears along the bottom of the screen. Modify the size to one that helps you judge your image, and change the color to something fairly visible. On this very white picture, red works well. Now hit A on your keyboard to get the Straighten tool. **Find what should be a straight, horizontal line on your picture, and click and drag it along that line to right your crooked image. Use the grid as a guide.**



Final Step

Now one horizontal line is straight, but this picture still has issues. Because the camera was angled slightly downward, the vertical lines appear to narrow toward the bottom of the image (in the previous step, they don't line up with the grid). Fix this with Transform sliders. **Grab the one to adjust Vertical Perspective, moving it right until vertical lines are more closely aligned with the grid.** For the horizontal lines, which narrow on the right side of the picture, slide the Horizontal Perspective slider slightly right. You should only need to move these sliders in tiny increments to fix your image. Then turn off the grid to check your work.

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Easy Abstract

Creative ideas are close at hand

ANDY TEO, a family physician from Yateley, Hampshire, UK, has a thing for 1950s sci-fi flicks—the ones with flying saucers that were really pie pans swinging from strings. Teo's Flickr stream (flickr.com/photocillin) has dozens of pictures in which he transforms kitchen utensils and children's toys in surprising ways.

ANDY TEO

Lighting creatively transformed a plastic toy into a mysterious tunnel.

For his "Let's Pretend Space Travel" series, for example, Teo turned cheese graters into sparkling space ship power generators, rows of cookie cutters into metallic snake monsters, and Slinkys into time-travel tunnels.

"I've always been fascinated by time travel," he says. "In lots of sci-fi movies, it's depicted as a journey down a tube with twists. A Slinky is just that: a long flexible tube, with recurring concentric circles and twists."

After he made this connection, this image was simply done: His

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daughter held a multicolored Slinky—no gels or filters—against the dining-room ceiling lamp. He held his camera and lens at the opposite end of the toy and fired away.

It's fun conceiving and executing these *trompe l'oeil* experiments, says Teo, "especially because my daughters get involved and it becomes a form of family fun."

Also nice? Getty Images has turned the images into a source of income for Teo by adding them to its popular library of stock photography.

—Peter Kolonia

Andy Teo made his sci-fi time-travel image with a Canon EOS Rebel XTi (A) and Sigma 10–20mm f/3.5 zoom (B). He worked on it in Adobe Lightroom 3 (C) "for about a minute," he says.

SIMPLE ▲ COMPLEX

Step 1

Search your home for photogenic objects. When examining potential subjects, imagine them under unusual lighting or from very close in. Try to "photographically reimagine them," Teo advises.

Step 2

Get the right photo gear. For this Slinky shot, Teo went with an ultrawide lens because its apparent perspective distortion exaggerated the toy's depth: It rendered the nearer concentric circles large, and the distant circles small.

Step 3

Play with your subject. Experiment with light, subject, and camera placement. Teo learned with the Slinky, for example, that stretching it too far allowed too much distracting background to show through its rings.

Step 4

Grab an assistant. It's often too much for one person to juggle subject, camera, and light placement. Mispositioning any of these elements can sink a shot. For this reason Teo asked his daughter to help. She continuously repositioned the Slinky as he fired the camera when appropriate.

Final Step

Play with exposure. Gross under- or over exposure can add mystery or an otherworldliness to a subject. Teo underexposed this shot for dramatic intensity, and then darkened the corners to force attention on the vortex of his tunnel. "Vignetting is your friend," he quips.

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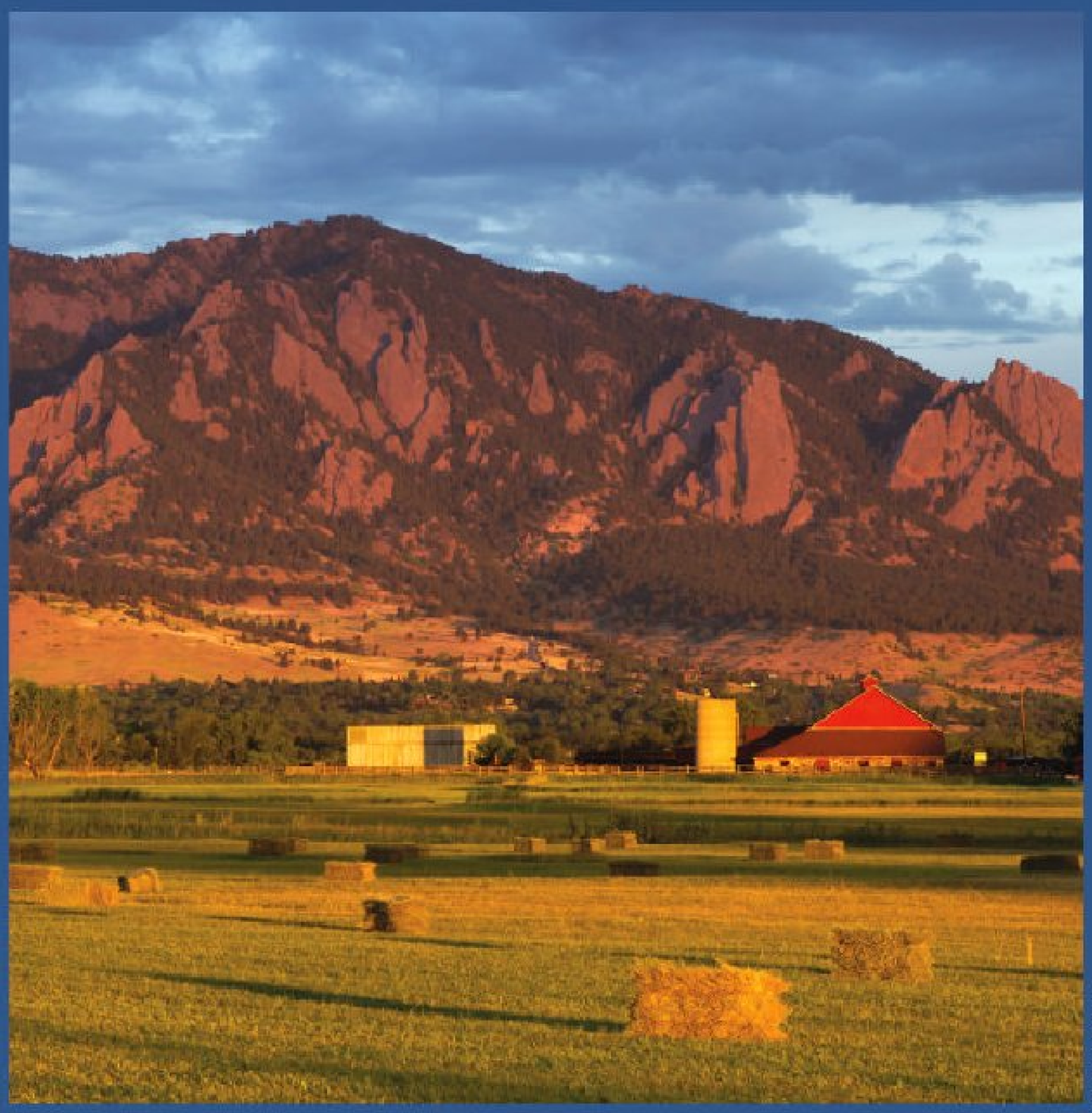

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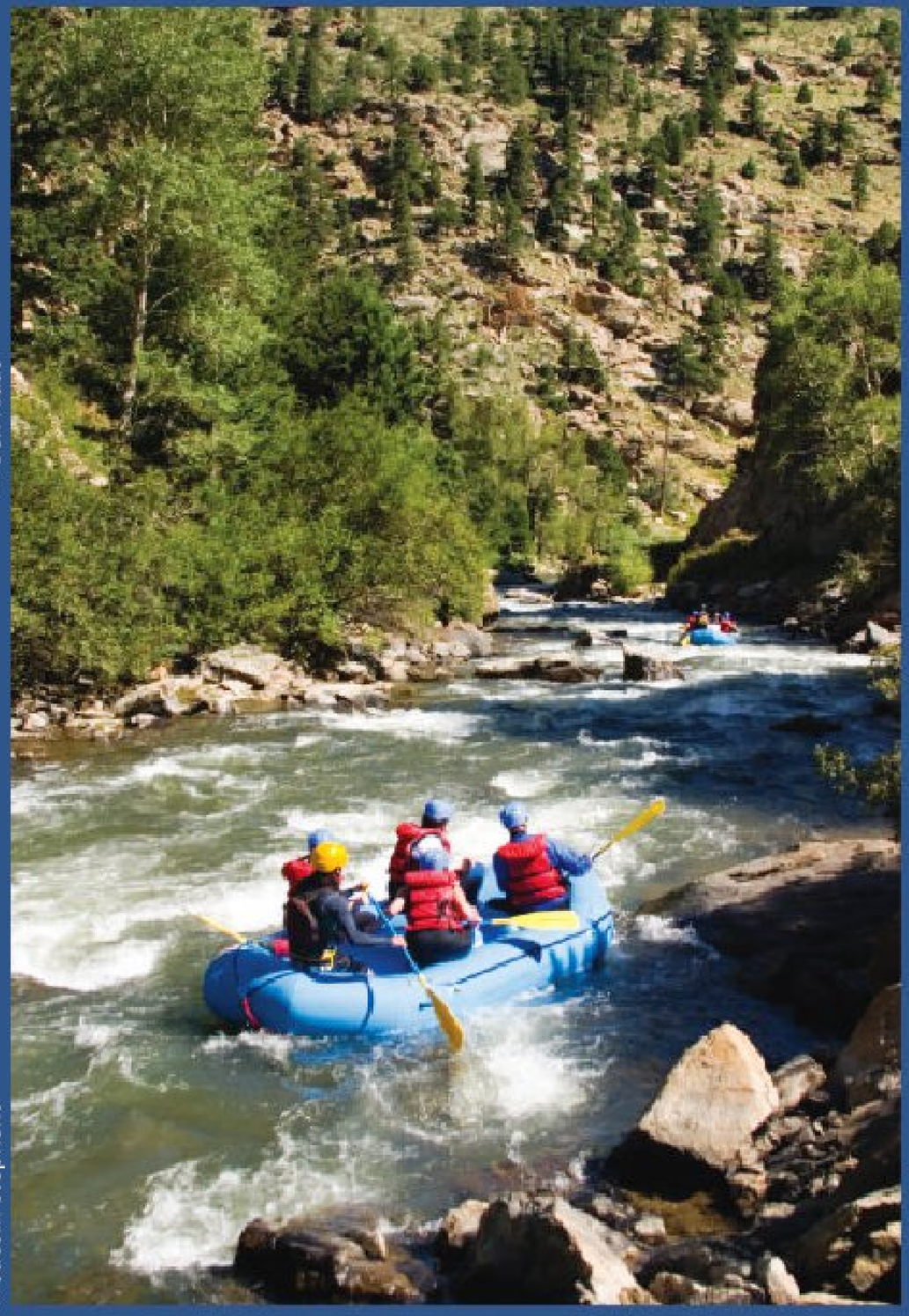

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The Rocky Mountains are far too glorious to use only as a supporting character; when we travel to Rocky Mountain National Park, this enormous range will take center stage before your lens. Throughout the 416 square feet of parkland, every sight is grand, scenic or inspiring, as you will soon discover and your images will reflect. From its varied terrain of craggy peaks, alpine meadows, towering forests and rushing streams, to the array of wildlife — elk, bighorn sheep and coyote — you will walk away with an exceptional collection of images, highlighting one of America's most treasured parklands.

© Ben Klaus

Colorado is widely known for its vibrant and active outdoor spirit, and you can be sure to fill your frame with a fair share. Your mentors will assist you in selecting the best settings for capturing the speed and power of whitewater rafting, as well as the fast-paced athleticism of mountain biking. And when we photograph real cowboys on a vast ranch, enjoy the opportunity to take more action shots or create quieter, more poetic portraits.

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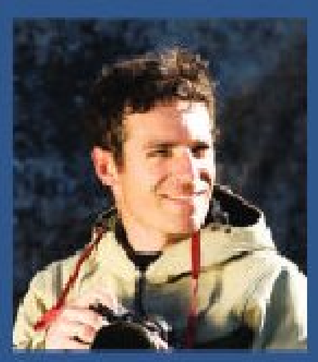

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Text and photos by Ian Plant

THE ANDES FROM PASO DEL CUADRADO
The author did an overnight backpack to a high mountain camp and climbed a glacier to reach this pass in time for sunrise. He used a tripod-steadied Canon EOS 5D Mark II with 24–105mm f/4L Canon EF lens to make the 8-sec exposure at f/16 through a 2-stop split ND filter, ISO 50.

LAND'S END

Ready to get away? Head south—and keep going to the tip of South America. Patagonia, a land of awe-inspiring mountains, jaw-dropping glaciers, and stunning wilderness beckons. If you are up to the challenge, that is.

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VIEDMA GLACIER
Ian Plant backpacked for three days to reach a 2,000-foot cliff above Lago Viedma, then handheld his Canon EOS 5D Mark II with 24–105mm f/4L Canon EF lens in gale-force winds to make the exposure of 1/125 sec at f/11. Easier way to see the glacier: a boat tour.

PATAGONIA SPANS a vast area, comprising most of the southern portions of Argentina and Chile. So rather than giving you a broad overview, I'm focusing on one of its best photo destinations, Los Glaciares National Park in Argentina—the famous Monte Fitz Roy area. Here you can photograph mighty granite spires capped with hanging glaciers, lakes as blue as the sky, and one of the greatest wilderness areas on the planet.

Los Glaciares is not for the faint-hearted. Although there are plenty of opportunities for roadside shooting, many of the most beautiful photo destinations require hiking—and even backcountry trekking—to reach.

Your base for Los Glaciares exploration will be El Chaltén, the self-proclaimed trekking capital of Patagonia. Surrounded on all sides by the national park, you can walk along just about any street in town, and keep going until it turns into a trail heading into the mountains. Chaltén has recently become a hot spot for trekkers and travelers the world over, and it is quickly transforming from a dusty border outpost to a comfortable tourist destination. (See "Travel Tips" on page 117 for info on getting there.)

When you arrive in Chaltén, a trip to the National Park Visitor Center is essential. There, you can purchase maps and guidebooks to the area, and learn other useful information.

Photogenic Places

Relatively short hikes from the visitor center in Chaltén lead to Mirador de los Cóndores and Mirador de las Águilas, two steep hills with panoramic views of the Andes Mountains. By car (or just over two miles on foot), you can easily reach Chorrillo del Salto, a scenic waterfall that plunges 70 feet over a rocky cliff. For one of the best views in Patagonia, hike up to Laguna Capri by headlamp for sunrise (plan on at least 90 minutes of hiking time) and thrill to the sight of first light on Fitz Roy.

Some of the best photo ops are deeper in the backcountry. Consider staying overnight at Laguna Torre, with great views of 10,262-foot-high Cerro Torre. A glacier empties into the far side of the lake, spilling icebergs into the frigid waters. Another can't-miss overnight option is a trek to Camp Poincenot. From there, you can hike to Laguna Sucia for sunset, at the bottom of a steep and beautiful glacier-carved valley. For sunrise, join dozens of other hikers to make the relentlessly steep climb in the dark to Laguna de Los Tres in order to photograph one of the most stunning alpine lakes in the world. Just hold onto your jaw to keep it from hitting the ground when you see the lake's sapphire-

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blue waters reflecting mighty Fitz Roy bathed in dawn light.

Consider hiring transportation in town to take you to some of the more remote destinations. Lago del Desierto, a little less than 25 miles outside of Chaltén and reached by a dirt road, offers great views of Fitz Roy and the Andes. A trail follows the entire east side of the lake, so go as far or as little as you please. Halfway between Lago del Desierto and Chaltén is Laguna Azul, a brilliant blue lake reached by a short hike.

For a different view of Los Glaciares, Patagonia Aventura (patagonia-aventura.com) leads boat trips daily onto Lago Viedma (just south of town), including a close encounter with the massive Viedma Glacier. Consider the optional "ice trek" package, which includes a three-hour hike over the glacier using crampons. Along the way, you'll get a chance to photograph crevasses and ice caves. Compressed glacial ice is deep blue in color, and looks most brilliant on a bright, sunny day.

Although Los Glaciares has a great, easy-to-follow trail system, you might consider hiring a local guide and outfitter, especially if you want to get into some of the gnarlier backcountry locations. I've used, and highly recommend, Mountaineering Patagonia (www.mountaineeringpatagonia.com), located in Chaltén. There are a number of other guides and outfitters available.

ICEBERG BELOW CERRO TORRE
The author used an overall 5-stop ND filter to blur the moving clouds, plus a 2-stop split ND to balance the sky and water exposure. Same rig as opposite on a tripod, 10 sec at f/16, ISO 100.

How to Shoot

The mountains face east, so sunrise will be your best chance for getting light on the peaks. Don't rule out sunset, however, especially when high clouds appear: When the sun sets behind the mountains, you can often get great light in the sky and clouds above.

Even on crystal-clear days, you'll often have some attractive clouds clinging to the high Andes. This weather can lend moodiness to images, even at times other than the magic hours of sunrise, sunset, and twilight. Consider converting images taken at less colorful times of day to black-and-white.

Because you're far from any major cities, on clear, moonless nights you'll be treated with a magnificent view of the stars. Set your tripod-mounted camera to Bulb, open your aperture to f/4 or f/5.6, and use a remote electronic shutter release with a locking mechanism to trigger long exposures of 15 minutes or more. That way you can record star trails as the Earth spins on its axis. Just make sure your battery is fully charged.

You'll definitely want a wide-angle zoom (such as a 16–35mm for a full-frame camera, or a 12–24mm for an APS-C model) when photographing Los Glaciares. The park's many scenic lakes and glacier-fed streams make attractive foreground elements for wide scenic views. A moderate telezoom (such as a 70–200mm) will come in handy for homing in on distant peaks.

CONTINUES ON PAGE 116

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The Lenses I Can't Live Without

Great as a camera can be, it's often the lens that defines what you can do with your pictures. Also, as you grow and develop, it's the glass, not the camera bodies, that will stay with you. To help you make your lens choices wisely, we asked working pros from a range of photography fields about the lenses that matter the most to them and why.

By Peter Kolonia

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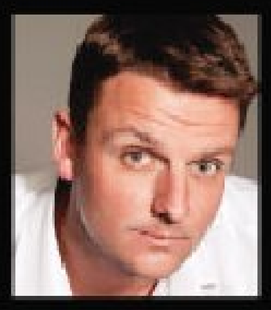
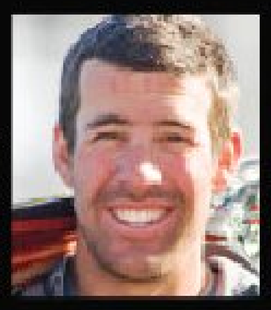


BETO PACHECO

Claudio Beier
A Brazilian native, Beier graduated from the Hallmark Institute's photography program and moved to Miami, where he specializes in portrait, fashion, and active lifestyle photography. His strengths include sophisticated lighting and large-scale production projects. (www.claudiobeier.com)



TIM PETERSON

Gabe Rogel
Living in Driggs, ID, at the base of the Tetons, Rogel is never far from mountains and mountain sports. His passions for skiing and climbing led to a thriving sports photo career, with clients around the world. (www.rogelphoto.com)

JEFF CORAZZINI

Michele Doucette
A graduate of the New England School of Photography, Doucette works as a photographer and a photographers' rep in the Boston area. Her favorite subjects include nature, wildlife, and, especially, horses. (www.mdoucette.com)

LAURA BELSON

Christian Columbres
After obtaining a degree in architecture, Columbres traveled the world before settling down in Portland, OR, to build a travel and architecture photography studio. "I'm inspired by dramatic and dynamic space, places, and faces," he says. (www.christian-columbres.com)

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Favorites for Faces

Portraiture and fashion need motion-freezing, background-blurring apertures and flattering focal lengths

WHETHER SHOOTING in the South Beach surf or on the edge of a Brickell Avenue rooftop pool, this Miami portrait and fashion pro looks for three qualities in lenses: They should be built to last a career, with bright maximum apertures, and, whenever possible, offer built-in image stabilization.

CANON EF 24–70mm f/2.8L USM

"If I were to have only one lens, this would be it," says Beier. "I like its solid build, exquisite sharpness, and people-friendly focal lengths." Its long end is absolutely perfect for tight headshots, as you can see here, and its wide end is well-suited to full-lengths. Meanwhile, its midrange settings work for almost everything else. "I don't think you could ask for anything more in a people lens," he says.

He especially likes being able to easily bracket his compositions with this standard-range zoom ($1,300, street) by zooming in from full lengths to tight headshots. He also prefers working close to his subjects, so that genuine, interpersonal conversations can take place.

What's more, he's enamored of the build. "I've shot this lens in chest-deep salt water with the confidence that water splashed on it wouldn't be a problem. It's really well weathersealed."

CANON EF 50mm f/1.2L USM

"This incredibly fast lens gives me the ability to explore shallow depths of field, plus it offers good contrast, minimal vignetting, is extremely sharp and fast-focusing," says Beier.

For defocusing a cluttered or distracting background, as well as romantically drawing attention to a subject—especially to the face—this lens ($1,460, street) is killer.

"Canon has slower, more affordable variants of a 50mm," Beier says, "but I wouldn't spend the money until you can buy this one. It's worth every cent."

CANON EF 70–200mm f/2.8L IS II USM

Beier suggests this one as a first telephoto zoom lens ($2,270, street) for any serious portrait photographer.

Its image-stabilization system and fast aperture allow for low-light, handheld telephoto shots. And, from the wide to tele ends, the whole focal length range works beautifully for most people pictures.

Ultimately, this may not wind up being your favorite go-to lens. But no doubt it will pay back its cost many times over as a real workhorse, especially for portraitists, wedding and event photographers, and fashion shooters.

CLAUDIO BEIER

Beier shot this Miami model with a Canon EOS-1Ds Mark III and an exposure of 1/250 sec at f/5, ISO 100.

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USED FOR THIS SHOT

Canon 24–70mm f/2.8 L USM ($1,300, street)

One of Canon's superior L-series lenses, this full-framer is sealed and gasketed against dust and moisture, focuses internally, and sports Canon's fast and quiet USM AF motor. Fairly compact, with a well-damped zoom ring, it lets you flip very easily between full-length verticals and tight, horizontal headshots. It's sharp, and very fast. "The next generation of this lens, however, must have image stabilization!" Beier demands.

COMPARABLES

Nikon 24–70mm f/2.8G ED Zoom-Nikkor ($1,700, street) This fast-aperture, well-built, full-frame, standard-range zoom is on the heavy side and lacks stabilization, but is otherwise a must-have zoom for Nikon portraitists and wedding pros.

Olympus 14–35mm f/2 ED SWD Zuiko Digital ($2,300, street) The industry's fastest standard zoom, it's dust- and moisture-resistant, with a silent AF drive. Its petal-shaped lenshood offers a finger portal for positioning filters without having to remove the hood. Obviously, it's digital-only.

Sigma 24–70mm f/2.8 IF EX DG HSM ($900, street) Sigma's top-drawer standard, full-frame zoom, this lens is quiet focusing, with 1:3.8 maximum subject magnification, and, at 4 inches long, very compact for transport.

Tokina 16–50mm f/2.8 AT-X Pro DX ($550, street) This digital-only lens scales up to a 24–75mm on most APS-C bodies, is speedy and fast-focusing, and it has a convenient push-pull AF/MF clutch and a special water-repellent coating on its front element.

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Action Faction

The favorite glass of this mountain sports shooter spans the range from fisheye to super tele

AS A SPORTS photographer, Gabe Rogel looks for durability and utility in his lenses, and by "utility" he means a wide range of focal lengths and light weight. Unlike most action shooters, this mountain-sports specialist often has to hike up and down cold, snow-covered peaks to reach his subjects. Because of that, the weight of his lenses—and his entire kit—is a top consideration.

CANON EF 28–300mm f/3.5–5.6L IS USM

"This is my workhorse," says Rogel. "Between Canon's 15mm fisheye and this lens, I can fit almost all the focal lengths I need in one small, lightweight backpack. The best feature of the zoom is obvious: Its massive 10.7X zoom range. I don't know of any other lens that's this sharp with this much range."

His only issue with Canon's 28–300mm? Its speed, which he finds frustrating in low light. Image stabilization, though, makes low-light shooting a little easier, especially when panning. "Its price tag was financially hard to take," adds Rogel, "but its versatility easily justifies the cost."

CANON EF 15mm f/2.8 Fisheye

Rogel packs this lens ($646, street) for its ultrawide-angle of view. "I absolutely love the way it captures both the subject and a large portion of the background. My clients seem to like it as well, because I sell more images taken with the fisheye than I do with glass costing thousands more."

He also likes the way it converts up to a 19.5mm on his Canon EOS-1D bodies, with their 1.3X lens conversion factors. "When I first went digital, I complained about the lens conversion factors with wide angles. With this fisheye, though, I've grown to love it, because it knocks down the fisheye effect perfectly, leaving a superwide-angle image that isn't too wide or distorted."

He also likes this fisheye's sharpness, f/2.8 speed, price, and size. "Small and light is a big bonus in the mountains," he says.

CANON EF 70–200mm f/2.8L IS USM

This is Rogel's go-to zoom ($2,270, street) in low light. The 28–300mm f/3.5–5.6 IS mentioned above is just too slow in many situations, especially at the long end of the zoom range.

"This lens lets in an amazing amount of light, is tack sharp, and has great color and contrast," says Rogel. "I also prefer its responsive, twist-ring zoom action over the sliding barrel, push-pull zoom of the 28–300mm."

GABE ROGEL

Shot in British Columbia for a Ski-Doo snowmobile catalog with a Canon EOS-1D Mark III and an exposure of 1/2000 sec at f/4.5, ISO 200.

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USED FOR THIS SHOT

Canon EF 28–300mm f/3.5–5.6L IS USM

($2,420, street)

For subjects like skiing, climbing, mountain biking and portraits, this is Gabe Rogel's favorite piece of glass. He likes it for everything, in fact, except for low-light, early-morning or late-afternoon shooting. "My pack, before I found this lens, was much heavier," says Rogel. "I carried three lenses to cover subjects that I can now handle with just this one."

COMPARABLES

Nikon AF-S 28–300mm f/3.5–5.6G ED VR Zoom-Nikkor ($980, street) A full-frame zoom with VR II image stabilization, the lens focuses—silently—to a tight 18 inches at all focal lengths, is internal focusing, and weighs only 1 pound, 12 ounces.

Sigma 18–250mm f/3.5–6.3 DC OS HSM ($480, street) A digital-only lens with an impressive 13.8X zoom range, it features on-board stabilization and 1:3.4 maximum subject magnification for close-ups.

Sony DT 18–250mm f/3.5–6.3 ($580, street) Compact and light, this APS-C all-in-one lens offers a 14X zoom range and converts up to a 27–375mm on most Sony bodies. With sharp, low-dispersion glass and an internal-focusing design, the lens weighs in at under a pound.

Tamron 18–270mm f/3.5–6.3 Di II VC PZD ($560, street) With an industry-leading 15X zoom range, Tamron's flagship all-in-one APS-C optic is the independent's first with an ultrasonic PZD focusing motor. Also weighing less than a pound, it offers on-board vibration control.

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Close Critter

This Boston-based shooter credits Nikon's 105mm macro with opening up a whole new world for her nature photography

WHEN MICHELE Doucette received the Nikon AF Micro 105mm f/2.8 VR lens as a gift, her first reaction was, "What am I going to do with this?" Then, she discovered a world of fascinating close-up subjects in her back-yard—and everything changed.

She came face to face with tiny creatures whose minuscule features, intense colors, quirky bodies, and anatomical structures fascinated her.

She quickly learned what to do with that wonderful gift. Its capabilities excited the

Doucette captured this dead dragon-fly, backlit by soft window light, with a Nikon D200; exposure, 1/160 sec at f/6.3, ISO 200.

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MICHELE DOUCETTE

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photographer, artist, and nature lover in her. Her list of favorite lenses, therefore, is topped by—no surprise—the…

NIKON 105mm f/2.8G ED-IF AF-S VR Micro-Nikkor

Her favorite lens for its 1:1 subject magnifying ability, this full-frame macro lens ($890, street) lets Doucette explore a world that had previously been invisible to her. And she can do it without the need of macro bellows, extension tubes, or close-up diopters.

"I like its quick autofocus, plus image sharpness and Vibration Reduction at every subject distance and aperture. It's the best for insects, flowers, frogs, and any highly detailed nature subject. Except for maybe big cats or bears," she laughs. "I might grab a longer lens for them."

The great thing about this lens, though, is that it's useful for much more than nature close-ups. Its f/2.8 speed suits it to low-light subjects, and any scene where she wants to diffuse and defocus a cluttered background. Likewise the 105mm focal length is among the most perfect for portraits.

"Yes, it's a smidgen heavier than I would prefer," she says. "But that's a minor quibble about a lens I think is amazing and definitely worth the price."

NIKON AF 18–200mm f/3.5–5.6G VR Zoom-Nikkor

"This is my everyday lens," says Doucette of this $760 (street) zoom. "It allows me to shoot just about anything that comes into view except close-up critters." She likes it because it packs a broad zoom range in a small, compact package.

"I shoot with it around my barn and make pictures of horses in action, and their quiet moments. It lets me move more freely and spontaneously," she says. "And it's an excellent all-around lens, with almost unlimited versatility." In dim light, she adds, the Vibration Reduction comes in handy.

TOKINA AF 12–24mm f/4 AT-X PRO DX

For nature subjects too big for Nikon's 18–200mm, Doucette turns to her Tokina AF 12–24mm f/4 Pro DX ($400, street). It gives her an ultrawide-angle view and the equivalent of an 18–36mm zoom range on a 35mm film camera while maintaining a bright, constant f/4 aperture. "This lens is a nice complement to the macro lens," she says. "When I discovered this wide-angle, I felt like a horse having its blinkers removed. It really widened my horizons! Perfect for landscapes, it gives a true panoramic feel. A great lens for the price."

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USED FOR THIS SHOT

Nikon 105mm f/2.8G ED-IF AF-S VR Micro-Nikkor ($890, street)

A full-frame, vibration-controlled (VR II), 1:1 close-up lens, this prime optic is also internal focusing, with a silent AF motor, and favorable pricing (by Nikon standards). Some consider it heavy (1.6 pounds), but its AF is fast and its images from 12 inches to infinity are tack sharp.

COMPARABLES

Canon EF 100mm f/2.8L IS USM ($944, street) With life-size magnification (1:1), a silent USM focusing motor plus full-time manual focus and image stabilization, the lens also features a nonrotating lens barrel, conveniently large manual-focus ring, and special weathersealing.

Pentax-D FA 100mm f/2.8 smc WR Macro ($610, street) With added weathersealing (WR), 1:1 subject magnification, and an all-metal housing, the lens appeals to pros as well as enthusiasts.

Sony 100mm f/2.8 AF ($680, street) A full-frame classic close-up lens with subject magnification to 1:1, it scales up to a 150mm on most Sony bodies. It's distinguished by useful controls such as an AF lock and a focus-range limiting switch.

Tamron SP 90mm f/2.8 Di ($460, street) A full-framer with life-size magnification, this lens is available in most mounts. It's very light for an f/2.8 (14 ounces), focuses to a tight 11.4 inches, belongs to Tamron's pro-ready SP series of lenses, and is priced right.

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On the Road

Travel photographers want light and compact glass, but these are just two of many "must-have" traits

BASED IN Portland, OR, Christian Columbres specializes in travel and architecture. The two fields may seem completely different, but for Columbres they're almost one and the same. Whenever he travels, it's usually the architecture that calls out to him.

What Columbres demands of his lenses are sharpness, utility, distortion control, and solid construction. All are defining traits of his favorite glass described below—all wide-to-normals, including…

NIKON AF-S 14–24mm f/2.8 ED Zoom-Nikkor

Used for the photo opposite, this $1,785 (street) lens is Columbres' favorite for interiors. "It's crazy sharp for a lens that's so wide," he says. "It's fast, and the minimal distortion it allows is easily fixed in postproduction. Its colors are rich and flare control—considering that the front element extends way out into the lens shade—is extraordinary." Notice in this shot that the primary light source is directly in front of the lens, yet the image is contrasty, with no evidence of flare.

NIKON AF 50mm f/1.4D Nikkor

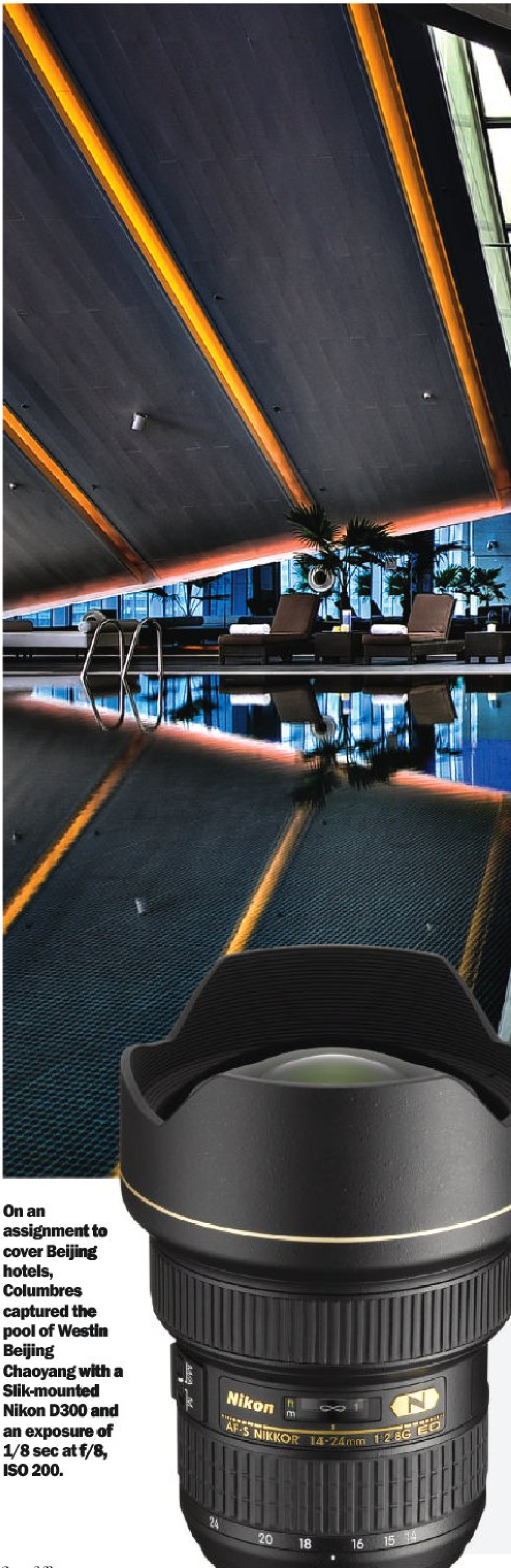
If you encountered Columbres foraging through the markets of Istanbul or strolling the streets of Montmartre, this is the lens he'll be shooting. "For me, the 50mm is a perfect everyday lens," he says, "and I love it for almost all travel, street, and general photography."

Why? It's light, sharp, contrasty with rich color, and, an f/1.4, it's great in low light. Other pluses: It's inexpensive ($310, street), compact and calls little attention to itself in dicey environs.

Finally, because it's not a zoom, this lens forces Columbres to hunt, move, and really explore a location. "Before I got this lens, I would stand in one place and change the zoom setting. That was working the scene for me," he laughs.

NIKON PC-E 24mm f/3.5D ED Nikkor

"This perspective-control, tilt/shift lens ($1,990, street) is my absolute favorite," Columbres says. "The shift ability allows me to successfully capture architecture without weird, converging lines." Also, to ensure undistorted perspective with ordinary lenses, he must shoot with the camera level with the horizon. That means that in the resulting picture, half the content is foreground. Yet, for most architecture, the interesting stuff happens *above*, not below, the horizon line. Shift control lets Columbres maximize his framing by effectively eliminating unwanted foreground.



CHRISTIAN COLUMBRES

On an assignment to cover Beijing hotels, Columbres captured the pool of Westin Beijing Chaoyang with a Slik-mounted Nikon D300 and an exposure of 1/8 sec at f/8, ISO 200.

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USED FOR THIS SHOT

Nikon AF-S 14–24mm f/2.8G ED Zoom-Nikkor ($1,785, street)

With its ultrawide focal-length range, this is the perfect Nikon zoom for tight interiors. Its edge-to-edge sharpness, falloff-free corners, and superior distortion control mean travel photographers need not crop the edges of their pictures to eliminate "problem areas." A full-frame lens, it becomes a 21–36mm on Nikon APS-C bodies.

COMPARABLES

Canon EF 16–35mm f/2.8L II USM ($1,520, street) High-performance, water-resistant, and ultrawide, this well-built zoom is internal-focusing, extremely quiet, and wide enough for almost any subject you may encounter.

Olympus 7–14mm f/4 Zuiko Digital ED ($1,470, street) Four Thirds shooters, even with that 2X lens conversion factor, also have an ultrawide at their disposal. Its constant aperture means consistent exposure, and its incredibly small minimal working distance of less than 5 inches lets you really have fun with apparent perspective distortion.

Sigma 10–20mm f/3.5 EX DC HSM ($650, street) Though not as fast as most top-drawer ultrawides, Sigma's digital-only offers very attractive pricing, quick and quiet autofocus, a constant aperture, and plenty of sharpness.

Tamron SP AF 17–50mm f/2.8 XR Di II VC ($650, street) Also for APS-C bodies, this ultrawide packs a triple punch of speed, built-in vibration control, and a very favorable price.

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10 Things You Should Know About Lenses

Camera lenses work by bending light rays. Lenses may also control the amount of light that gets through them, and sometimes do other things to modify how the image looks. But it's the bending that's the big deal. Here are 10 lens basics to help you make better pictures. *By Dan Richards*

1 Normal is Relative

The main job of a lens is to concentrate (focus) light rays so the film or digital sensor can record the scene. Put simply, the distance it needs to make the light rays converge completely is called the focal length.

Lenses that bend light rays very effectively make them converge in a short distance. These short-focal-length lenses take in a very broad spread of light—a wide angle of view. Lenses with long focal lengths (telephotos) bend light much more gently, taking in a narrow field of view.

There's another factor in play here: The size of the film or sensor. Put a tiny sensor behind a lens and it will take in only a small amount of the image. A big sensor will take in a much bigger area. For this reason, bigger sensors need longer focal-length lenses, and smaller sensors need shorter ones, for the equivalent angle of view.

In between are normal focal lengths, so called because they produce natural-looking perspective at moderate shooting distances. What's normal? By convention, a focal length a bit longer than the diagonal measurement of the film frame or digital sensor. A full-frame sensor has a diagonal measure of about 43mm, so lenses around 50mm are "normal." For APS-C-sensor cameras, which have a diagonal of about 28mm, a focal length of 35mm is considered normal. For Four Thirds cameras, 25mm. A typical compact has a normal of about 8mm.

TIP: Set your lens to a normal focal length—even better, mount a normal lens—and force yourself to shoot a variety of subjects. You'll find you'll move around a lot more and you will discover different perspectives doing so.

2 Going Wide Gets You Far

Try this experiment: Put your face very close to someone else's (this tends to spook strangers). Notice how much bigger the person's nose appears when you're very close. Perspective distortion? Not really. It's the natural perspective that occurs when your eye (or optic) is focused on something much closer than the mid- or background. This exaggerated scale isn't really determined by focal length but by closeness—you can enlarge the size of your subject's nose with a close-focusing normal lens, too.

Wide-angle lenses let you focus on a very close object and still get lots of the background in the picture. Experienced nature shooters exploit this by using foreground objects—a shrub, a boulder, a fallen tree—to anchor the composition. With very wide-angle lenses, it creates a sense of great depth, almost an illusion of 3D.

TIP: When you take a shot with a zoom set to a long focal length, move yourself closer to the subject, if you can, to take another shot at a wider setting. It will give you a whole different perspective.

3 Distance Matters

Here's another experiment: Focus your longest lens on a distant group of large objects—mountains, buildings, trees—and take a shot. Now switch to a normal focal length, and without changing the position of the camera, shoot again. On your computer, blow up the distant detail in the photo from the normal lens. Surprise: The perspective will match that of the tele shot.

The telephoto perspective of "compressed" distant objects—

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seeming stacked or layered on top of one another—isn't produced by focal length but by objects all being relatively far from the camera. Your eye sees distant subjects this way, too, but you tend not to pay attention to it.

Teles let you capture this kind of perspective without having to enlarge the image—and risk losing image quality in the process. By allowing you to back up from your subjects, they also let you take tight facial portraits without exaggerating features like noses.

4 Zooming is Slower

One of the best and worst things to happen to photographers was the zoom lens. Best, because zooms let you change focal lengths without changing lenses. Worst, because they make you forget you have feet. If you stay in the same spot and hold the camera in the same position, you can zoom in and out as much as you want, but you won't alter the perspective. For different perspective, you have to move.

Zooms have another drawback: They typically admit less light (are "slower") than prime lenses. The longer the zoom range, the slower they can be. And those that are relatively fast (i.e., f/2.8) tend to be pricey.

5 F Marks the Aperture

Most lenses contain an aperture mechanism: a near-circular diaphragm that you open up or close down to control the amount of light getting through the lens.

Aperture settings are stated in f-stops. These are simple ratios: the focal length of the lens divided by the diameter of the opening. So a 50mm lens with an aperture of 25mm is set to f/2.

TIP: Think of f-stops as the size of the slice of sharp space they give you. A small number (f/1.4) will give you a small slice—shallow depth. A big number (f/16) will give you a big slice.

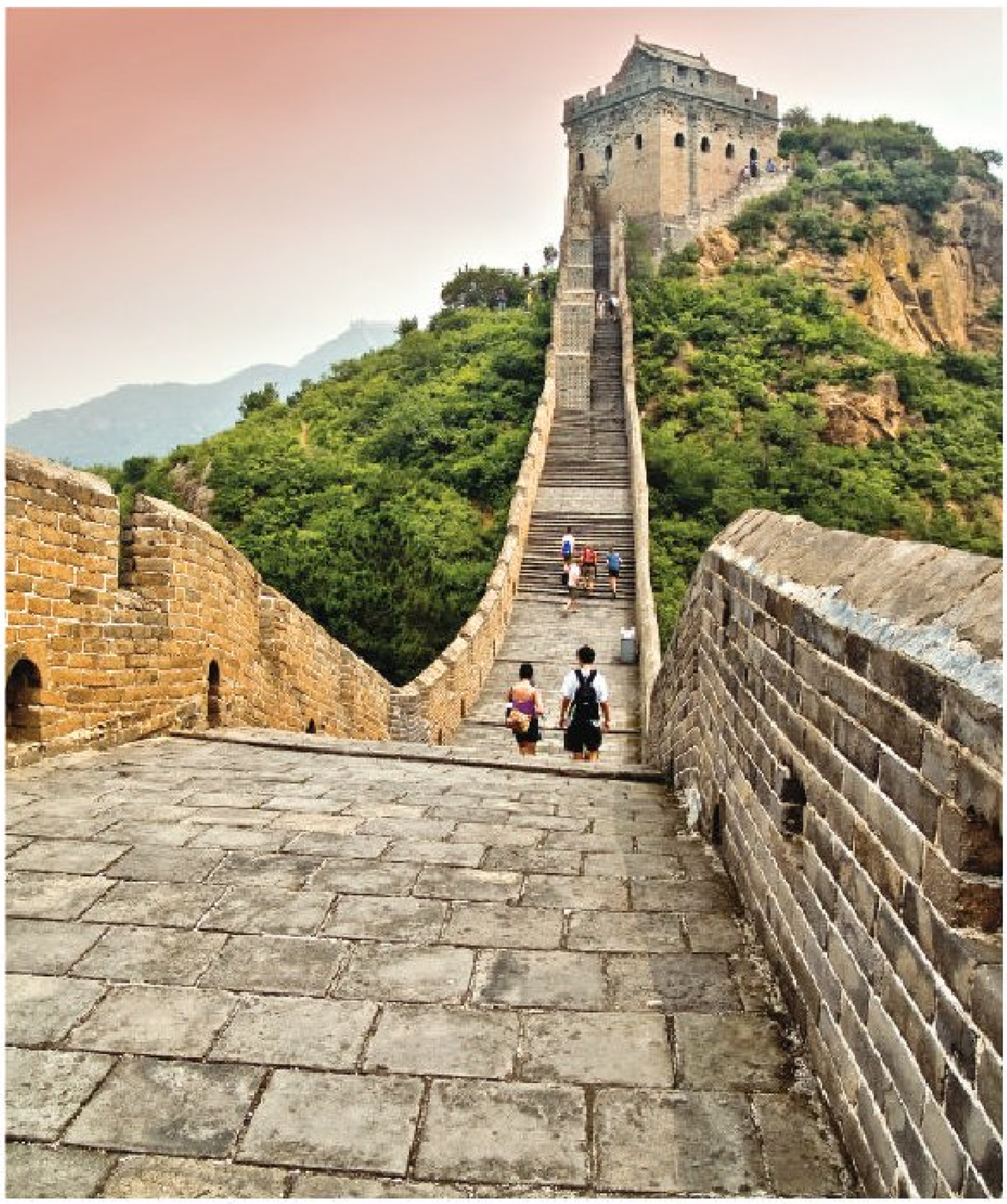
TIP: The SQF charts in our lens tests will show you the best aperture for sharp photos from that lens. Look for the area of the chart where the red squares extend farthest right.

TIP: When focusing at very high magnifications, it's often better to move the camera back and forth than to turn the focusing ring. To be really precise, use a focusing rail.

TIP: If your compact focuses manually, reduce depth of field by focusing to ever-shorter settings while watching the image of your subject. When it falls out of focus, move the focusing point the other way to keep your subject just sharp enough.

TIP: Distortion is most severe at the very edges of the frame. With a distortion-prone lens, keep straight lines away from the edges by stepping back or altering the composition.

TIP: Fisheyes are great for outdoor scenes, but they can be very effective indoors, too—in a tiny shop or a boat's cabin, for example.



JGZ/FOTOLIA.COM

TIP: To maximize the near-far covering power of your wide-angle, shoot with the camera vertical. This way you can get everything from the stones at your feet to the hill in the background in the frame.

Close the aperture to 12.5mm and you've stopped down to f/4.

The beauty of f-stops is their purity. F/8 is f/8 is f/8, the same exposure whether it's made with a dinky compact's lens, a big DSLR lens, or a lens on a large-format view camera. It also helps explain the relative size of lenses across formats. An 8mm f/2 lens on a compact can be tiny, while a 200mm f/2 lens for a DSLR needs to be one honking piece of glass.

6 Size Affects Depth

The aperture also controls depth of field—the zone of acceptable sharpness in front of, and behind, a subject in focus. Very open apertures (small f-numbers: f/1.4, f/2, etc.) produce shallow depth of field, while very closed-down apertures (f/16, f/22, etc.) produce great depth of field with lots of the scene in sharp focus.

Greater magnification (making the subject bigger in the frame) reduces depth of field; less magnification increases it. You can boost or reduce magnification by moving closer or farther from your subject. And, a tele lens helps you limit depth of field by allowing greater magnification, while a wide-angle helps you increase depth of field. One more thing: Very small sensors (compact cameras) give you vast depth of field, while big sensors (DSLRs) give you more limited depth.

CONTINUES ON PAGE 118

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COOLPIX S4000

A Beautiful Touch on Picture Taking

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D3100

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The 14.2-megapixel D3100 has powerful features, such as the enhanced Guide Mode that makes it easy to unleash creative potential and capture memories with still images and full HD video. It is also the world's first D-SLR to introduce full time auto focus (AF) in Live View and D-Movie mode to effortlessly achieve the critical focus needed when shooting Full HD 1080p video.
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D5000 Smart. Sharp. Simply Brilliant

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D7000 NEW!

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The D7000 Offers Creative Freedom with Advanced Features Such as a New 16.2-Megapixel DX-Format CMOS Sensor, Six FPS Shooting, and more. The new EXPEED 2 TM image-processing engine fuels the enhanced performance of the D7000 along with a new 39-point AF system and groundbreaking new 2,016 pixel RGB 3D Matrix Metering System to deliver amazing image quality in a variety of shooting conditions. Additionally, the D7000 D-SLR provides full 1080p HD movie capability with full-time auto focus (AF)images.
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Digital SLR's

Canon EOS 60D

The Journey Continues

The EOS 60D DSLR features an improved APS-C sized 18MP CMOS sensor, a new DIGIC 4 Image Processor for finer detail and excellent color reproduction, and improved ISO capabilities from 100 - 6400 (expandable to 12800) for uncompromised shooting even in the dimmest situations. The new Multi-control Dial enables users to conveniently operate menus and enter settings with a simple touch.

OLYMPUS PEN E-PL1

Powerfully Simple

The new Olympus PEN E-PL1 is truly greater than the sum of its parts. This surprisingly small camera body is packed with technology normally found in bigger, bulkier cameras and High Definition (HD) camcorders. With features like interchangeable lenses, the new Live Guide and one-touch HD video - the E-PL1 is an easy-to-use and portable all-in-one package that travels with you to capture all the details of your life.

PENTAX K-r NEW!

Brilliantly Colorful

The colorful PENTAX K-r DSLR camera offers advanced yet simple to use features at an attractive price. It is easy to use with Auto Picture, Scene, and Custom Image Processing modes that take the guesswork out of shooting stunning images while still offering a high degree of manual and priority control. The K-r offers a variety of new and improved features including a fast framerate, high ISO sensitivity, 3-inch LCD, responsive autofocus, an improved 12.4 megapixel low-noise sensor and widescreen HD video capture that take it a step above an entry-level DSLR camera.

TAMRON AF18-270mm F/3.5-6.3 Di II VC (Vibration Compensation) LD Aspherical (IF) Macro

The Longest Steadiest Lens on Earth

The AF 18-270 covers an angle of view equivalent to that of a 28mm wideangle to a 419mm ultra telephoto with just one lens, letting the user capture once-in-the-lifetime images of panoramic landscape images or close-up pictures of children smiling, without having to get too close to the subject and without having to change lenses.

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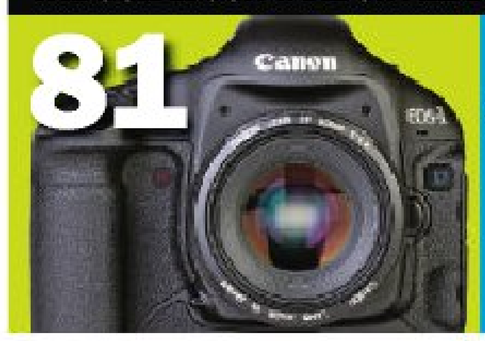
FULL LAB AND FIELD TEST: CANON EOS 60D
77

THE GUIDE: OUR TAKE ON ALL DSLRS AND ILCS WE'VE TESTED



DSLR TEST

STEPPING UP THE GAME

Nikon upgrades most everything in its launch of a new midlevel flagship

EVENTUALLY, serious photographers outgrow the cameras they learn on and decide to step up to more advanced models. For the current Nikon system, that model is now the 16.2-megapixel D7000—a rugged body with nicer controls, faster bursts, and better AF than the D3100 or D5000. This $1,200 (street, body only) DSLR offers everything the aging D90 does, while adding 1080/24p video capture, a second memory card slot, and upgraded metering and AF systems. With all that going for it, we were eager to run it through our rigorous tests.

In the Test Lab

The D7000 earned an overall image quality rating of Extremely High for ISOs from 100 all the way up to ISO 800. In our resolution test, it turned in 2390 lines per picture height, placing it squarely in the middle of the range that qualifies it for an Extremely High rating. Not quite as much as we would have expected from a 16.2MP sensor, and not enough to beat out Canon's 18MP EOS 60D

NIKON D7000

16.2MP CMOS APS-C sensor
1080p 24-fps HD video
6-fps burst shooting
$1,500, with 18–105mm f/3.5–5.6 lens

TONY CORDOZA

Though hard to notice, the button in the middle of the AF switch on the bottom front of the D7000 is a convenient way to change AF mode.

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LAB * DSLR TEST NIKON D7000

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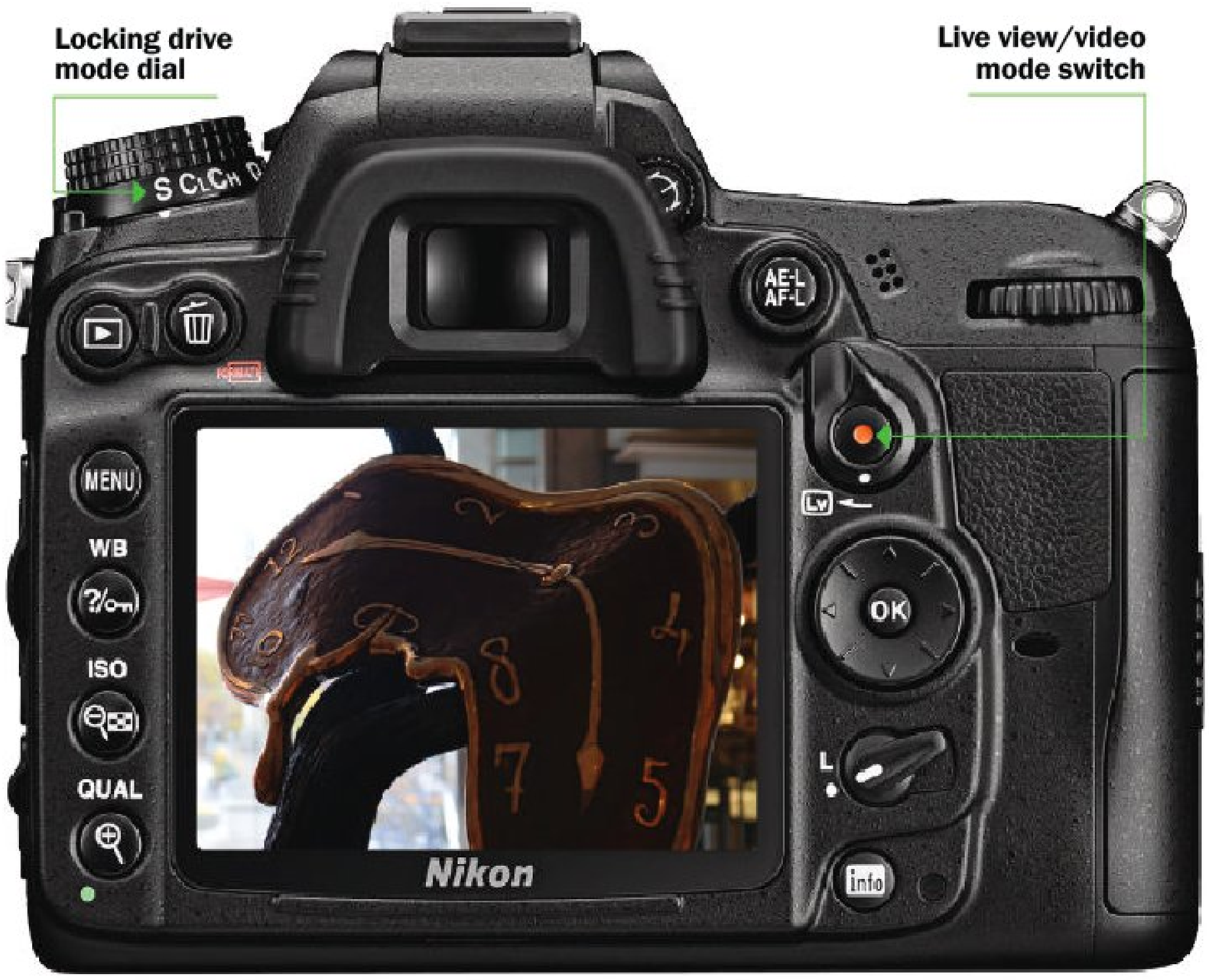

Once you learn the placement of the controls, you won't pull your eye from the viewfinder.

(tested on page 77), but it's still a whole lot of resolving power.

Color accuracy easily earned an Excellent rating with an average Delta E of 6.4—certainly laudable, although most DSLRs these days earn an Excellent rating here.

In our autofocus speed test, while the D7000's 39-point Multi-CAM 4800DX system was no slouch, it proved slightly slower than the Canon 60D across the board. To its credit, the Nikon managed to focus in less than 1 sec all the way down to EV –1, the lowest light level for which it's rated to function. So, it lives up to its claims with aplomb.

Given Nikon's excellent record in noise suppression over the past few years, we expected the D7000 to do better in our noise test. Again, it fared well, but it couldn't match the 60D, which reached one more stop of sensitivity before hitting Unacceptable.

Even though our test deemed the D7000 too noisy by ISO 3200, the camera retained an impressive amount of resolving power across its entire sensitivity range. At ISO 6400, it maintained 2330 lines, and at ISO 25,600 it still managed 2260 lines. As always, there's ample room to turn noise reduction up from Nikon's default settings in Capture NX2, the included software, which we used to convert the RAW images in our test. So, if you don't mind sacrificing resolution—if you're planning to print small, for example—it's entirely possible to turn the noise down to bring ISO 3200 and maybe ISO 6400 into acceptable territory.

CONTINUES ON PAGE 106

NIKON D7000
WHAT'S HOT
Nice body design and solid imaging.
WHAT'S NOT
Can't focus in extremely dim light.
WHO IT'S FOR
Advanced photographers looking for a powerful body without breaking the bank.

PHILIP RYAN (LCD IMAGE)

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AMATEUR PRO

Midlevel Marvel

FORM AND FUNCTION COMBINE IN AN ENTHUSIAST'S DSLR

A FEW MONTHS ago, we spent several days shooting with a preproduction sample—a not-quite-ready-for-prime-time version—of Canon's EOS 60D ($1,100, street, body only), and described our favorable first impressions in the October 2010 issue.

But now that we've been able to see how a full production model performs in the Popular Photography Test Lab, it's clear that this 18MP Canon is going to be a big star.

Canon positions the 60D in a midlevel niche between its consumer-oriented Rebel line and more rugged and pro-oriented 7D. The only truly direct competitor for this successor to the popular 50D is Nikon's new D7000 ($1,200, street, body only), tested on page 73.

In the Test Lab

In overall image quality, this time around it's Canon's turn to shine, with an Excellent rating from ISO 100 through ISO 800, based on our tests. The Nikon, with a 16.2MP sensor and slightly more noise, scored Extremely High in the same ISO range, just a notch behind.

In our resolution test, the 60D turned in an Excellent 2600 lines per picture height. Plus, it did an admirable job of holding onto that resolution as ISO increased,

CANON EOS 60D
WHAT'S HOT
High res, color-accurate images.
WHAT'S NOT
Have to use mode dial to record video.
WHO IT'S FOR
Advanced shooters and existing Canon shooters looking to step up to a new body.

LINZEE LICHTMAN (LCD IMAGE)

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maintaining 2500 lines at ISO 6400 when using the manufacturer's default level of noise reduction in converting 14-bit RAW images into 16-bit TIFFs. At the camera's top sensitivity setting of ISO 12,800, under the same test conditions, resolution dropped to 2330 lines, still enough for an Extremely High rating on our scale.

Color accuracy was a much closer race. Both the Canon and Nikon scored Excellent, with a negligible difference in average Delta E, a measure of color variation.

In noise suppression, the 60D pulled a surprise upset. Canon managed to keep noise lower at its default settings than Nikon did, despite the 60D's extra megapixels. In our test, the 60D scored a Low or better rating from ISO 100 through ISO 800. It didn't reach an Unacceptable rating until ISO 6400, while the D7000 did so at ISO 3200. In fact, the Canon turned in lower noise results at every ISO the two cameras share, except at ISO 800, where they tied. (The 60D doesn't go past ISO 12,800; the D7000 reaches one more stop to ISO 25,600.)

Like the EOS 7D, Canon's 60D includes wireless control for off-camera flash units through its built-in pop-up flash.

We do all of our tests using the manufacturer's default setting in its own RAW conversion software. Both the Canon and Nikon RAW conversion software leave plenty of room for extra noise reduction for your images—but you'll likely sacrifice some resolving power.

When it comes to autofocus, the 60D isn't the fastest on the market at the brightest portion of our test—honors there go to the more expensive Olympus E-5 and less costly Sony Alpha 55. It squeaked ahead of the D7000 by just a few hundredths of a second down through EV 4. Once we turned the lights down to EV 2 (think a dimly lit interior), the Canon took a stronger lead, focusing in 0.59 sec versus the Nikon's 0.76.

The gap widened further at EV 1 and EV 0, then narrowed again at EV –1 (like a field lit by the full moon), with both cameras focusing in just under 1 sec. Although Canon rates its system as effective down to just EV –0.5, in our test it managed to focus (in just over 1 sec) in the very dim light of EV –2, where the D7000 couldn't make it.

In the Field

While the Canon 60D doesn't break new ground with its body design, it's a pleasure to use. Its dual command wheels make changing settings a breeze. Especially nice is the fact that you can use the rear command wheel to set exposure compensation in aperture- or shutter-priority modes—without having to hold down the exposure comp button at the same time, as you do on the D7000.

At long last, Canon took a cue from Olympus and included a fully articulated LCD screen in the 60D. Presumably, the designers did this to benefit video capture, which delivers very pleasing footage at up to 1920x1080 pixels at 30 frames per second. While it certainly does make shooting video more convenient, we found ourselves just as often moving the monitor around for shooting stills in live-view mode.

The flexibility made it much easier to frame shots of glass-enclosed exhibits in the Ameri-

CONTINUES ON PAGE 110

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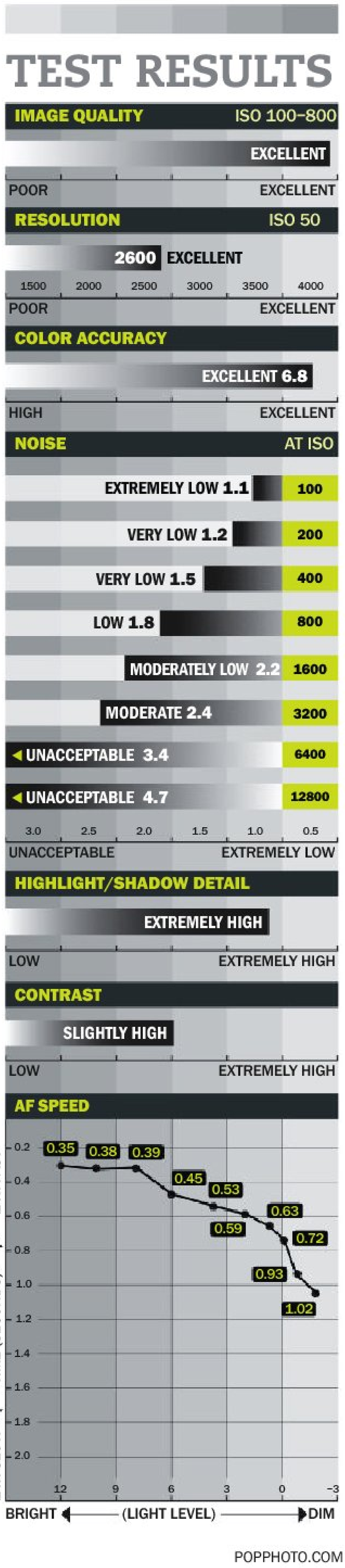
TEST RESULTS



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"I used my versatile new Vari-N-Trio from Singh-Ray to shoot this image of Elowah Falls in Oregon's Columbia River Gorge. This new filter not only gives me greater control of the exposure duration (for this shot it was 3.2 seconds at f/8 at ISO 100), but it also allows me to reduce the glare from the wet rocks and foliage and, at the same time, achieve more vibrant greens and earth tones—all at the moment the exposure is made. That means less of my time spent on post-processing. I love that! I also like the way the double-ring system lets me quickly adjust both density and the degree of polarization... and it's all there in a single filter."

– Stephen Oachs
StephenOachs.com

Image by Stephen Oachs...
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See more images at SinghRayBlog.com

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THE GUIDE

OUR OPINIONATED TAKE ON THE CAMERAS AND LENSES WE'VE TESTED

GUIDE TO THE GUIDE

In these three pages, we rate all of the current DSLRs (and one rangefinder), plus all of the current lenses within a given focal range, that we've tested. The star ratings reflect:

CAMERAS

- **Image quality:** Includes resolution, noise, and color accuracy
- **Performance/capabilities:** Includes autofocus, metering, and burst rate
- **Usability:** Includes ergonomics, controls, and customization

To match cameras look for the labels.

APS-C
FOUR THIRDS
FULL-FRAME
BEST IN CLASS
GETTING OLD
NEW MODEL

Is it worth the dough? Look for:
STEAL
PRICEY

CANON EOS-1D MARK IV

★★★★1/2 APS-H

AMATEUR PRO

$4,750, street, body only
Canon's premier speedster (in terms of JPEG and RAW burst rates) earns a half-star more in the rating due to increased resolution and ISOs in the stratospheric (102,400) range, but could have gained more with faster low-light AF.
STANDOUT SPEC 10 fps at full resolution—with metering and autofocus on all.
SENSOR 16.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/60 fps
LCD 3-in., 920,000-dot

CANON EOS-1Ds MARK III

★★★★1/2 FULL-FRAME

AMATEUR PRO

$6,090, street, body only Once Canon's megapixel king, it now shares that throne with the newer, and far less expensive, EOS 5D Mark II. Awesome image quality in a bulletproof body—at a high cost in both weight and dollars. A favorite of nature and studio shooters both.
STANDOUT SPEC Medium-format-caliber imaging from a (sort of) 35mm body.
SENSOR 21.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 230,000-dot

CANON EOS 5D MARK II

★★★★1/2 FULL-FRAME

AMATEUR PRO

$2,500, street, body only
Long-awaited update of the original full-frame workhorse, the Mark II impressed us with stellar image quality, HD video, rugged construction—but not the older autofocus system recycled from the Mark I. Film students—and cine pros—have taken to its video big time.
STANDOUT SPEC Excellent image quality up to ISO 3200—nuff said.
SENSOR 21.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/30 fps
LCD 3-in., 920,000-dot

CANON EOS 7D

★★★★ APS-C

AMATEUR PRO

$1,700, street, body only
Canon's top APS-C body is also its first with wireless flash control through the pop-up. Solid, weathersealed build is bolstered by high-res images with low noise at high ISOs.
STANDOUT SPEC Its 8-fps native burst rate is the fastest of any APS-C format body, just beating out Nikon's D300s.
SENSOR 18MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/60 fps
LCD 3-in., 920,000-dot

CANON EOS 60D

★★★★1/2 APS-C

AMATEUR PRO

$1,100, street, body only It's all in here: Pro-grade controls and customization, top-notch HD video recording, hefty resolution, and great noise suppression. And we love the articulating LCD screen. Clearly, Canon's best x0D-class camera to date.
STANDOUT SPEC The fine pictures—Excellent overall image quality.
SENSOR 18MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/60 fps
LCD 3.0-in, 1.04 million-dot

CANON EOS REBEL T1i

★★★★ APS-C

AMATEUR PRO

$700, street, with 18–55mm f/3.5–5.6 EF-S IS lens
As far from a "starter" camera as any Rebel has ever come (up until the T2i), it has the same sensor and nearly the same processing power as pricier big brother EOS 50D.
STANDOUT SPEC Sheer imaging power—both still and video—ranks best for this price.
SENSOR 15.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080i/20 fps, 720p/30 fps
LCD 3-in., 920,000-dot

CANON EOS REBEL T2i

★★★★ APS-C

AMATEUR PRO

$900, street, with 18–55mm f/3.5–5.6 EF-S IS lens
With better video and more resolving power than we've ever seen at its price level, this Canon delivers enthusiast-level image quality in an "entry-level" Rebel body.
STANDOUT SPEC Best video you can find for under $1,000, and have you seen that LCD?
SENSOR 18MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/30 fps, 720p/60 fps
LCD 3-in., 1.04 million-dot

CANON EOS REBEL XS

★★1/2 APS-C

AMATEUR PRO

$550, street, with 18–55mm f/3.5–5.6 EF-S IS lens
Inheriting the sensor of the former "top Rebel" XTi, the XS adds live view to round out Canon's most economical DSLR. And it comes with an IS kit lens, standard.
STANDOUT SPEC The XS, for an entry-level model, autofocuses faster than many a pricier camera.
SENSOR 10MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 2.5-in., 230,000-dot

LEICA M9

★★★1/2 FULL-FRAME

AMATEUR PRO

$6,995, street, body only
Leica finally serves up a full-frame M-series body, and in our lab tests it produced Excellent image quality through ISO 800. Outside the lab, we loved the classic Leica style and good old-fashioned simplicity of operation. But what's with the maximum ISO of 2500?
STANDOUT SPEC A sensor that delivers all the quality Leica lenses can provide.
SENSOR 18MP CCD, 14-bit RAW capture
IMAGE STABILIZATION None
VIDEO None
LCD 2.5-in., 230,000-dot

OUR STAR RATINGS

★★★★★ ROCKY
★★★★☆ ROCKY II
★★★☆☆ ROCKY III
★★☆☆☆ ROCKY IV
★☆☆☆☆ ROCKY V

CAMERAS AND LENSES—TESTED AND RATED FOR FULL TEST REPORTS AND INFO ON HOW WE TEST AND RATE CAMERAS AND LENSES, VISIT POPPHOTO.COM/REVIEWS.

NIKON D3S

★★★★1/2 FULL-FRAME

AMATEUR PRO

$5,200, street, body only
Update of the D3 was the first DSLR to break the ISO 100,000 barrier, and adds video capture. If 12.1MP sounds low, superb color accuracy and clean images up to ISO 6400 make up for it.
STANDOUT SPEC Noise control—essentially the best in the business.
SENSOR 12.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 921,000-dot

NIKON D3X

★★★★★ FULL-FRAME

AMATEUR PRO

$7,500, street, body only
Our 2009 Camera of the Year, it's the image-quality champ of current DSLRs—and should be for a while. Built like a tank, heavy and expensive, but those who love it don't care. Has the fastest AF in low light.
STANDOUT SPEC The absolute, breathtaking state-of-the-artness of it.
SENSOR 24.5MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 920,000-dot

CAMERAS AND LENSES—TESTED AND RATED FOR FULL TEST REPORTS AND INFO ON HOW WE TEST AND RATE CAMERAS AND LENSES, VISIT POPPHOTO.COM.

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NIKON D90

★★★1/2 APS-C

AMATEUR PRO

$870, street, body only
The first DSLR with video, it's had remarkable longevity as Nikon's main midlevel model, with great resolution, HD movie-making, and near-perfect layout. Unlike lesser Nikons, it accepts lenses without AF motors.
STANDOUT SPEC The pop-up flash that supports wireless flash control. You won't find that on the D5000.

SENSOR 12.3MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 920,000-dot

NIKON D300S

★★★★ APS-C

AMATEUR PRO

$1,460, street, body only
Thoughtful major tweak of the well-regarded D300 adds video (we wish it did 1080p at 30 fps) and increases native burst rate to 7 fps. Very competitive with the current state of the midrange art, but that battle keeps on smokin'.
STANDOUT SPEC Color-and-shape-sensing AF tracking a standout shooting tool.

SENSOR 12.3MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 3-in., 921,000-dot

NIKON D700

★★★★ FULL-FRAME

AMATEUR PRO

$2,380, street, body only For the enthusiast craving pro-grade features, the D700 offers a full-frame sensor borrowed from the D3 supercamera, sensitivity to ISO 25,600, 51-zone AF, and a pop-up flash with wireless flash control.
STANDOUT SPEC That big, juicy full-frame sensor in an enthusiast's $2,380 body, for great low-noise shooting from

ISO 100 through 6400.
SENSOR 12.1MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 921,000-dot

NIKON D3100

★★★1/2 APS-C

AMATEUR PRO

$640, street, with 18–55mm f/3.5–5.6 DX Nikkor VR lens Nikon's update of its least expensive DSLR adds more resolution and two stops more sensitivity, but AF remains slightly slower than its competitors. We do like the new switch for entering the live view and HD video recording mode, though.
STANDOUT SPEC Its top sensitivity of ISO 12,800.

SENSOR 14.2MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/24 fps, 720p/30 fps
LCD 3-in., 230,000-dot

NIKON D5000

★★★ APS-C

AMATEUR PRO

$750, street, with 18–55mm f/3.5–5.6 DX Nikkor VR lens
For Nikonians who want a hinged and tilting LCD, the D5000 is the only option. Plus you get video, 4-fps burst shooting, speedy AF, and sensitivity out to ISO 6400.
STANDOUT SPEC The price—it offers (almost) everything the D90 has but costs a bit less.

SENSOR 12.3MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/24 fps
LCD 2.7-in., 230,000-dot

NIKON D7000

★★★★ APS-C

AMATEUR PRO

$1,200, street, body only
For Nikonians looking to upgrade from a lesser model, here's the no-brainer choice. It's got 1080/24p video, two memory card slots, plus metering and AF upgrades over the aging D90. It's also got fierce competition in this class from Canon.
STANDOUT SPEC Controls and customization like those of high-end Nikons.

SENSOR 16.2MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/24 fps 720p/30 fps
LCD 3-in., 921,000-dot

OLYMPUS E-5

★★★★ FOUR THIRDS

AMATEUR PRO

$1,700, street, body only
With class-leading weather-sealing, extremely fast AF in bright light, and impressive noise control, the E-5 offers an exciting alternative to competing models. Add wireless flash control and Oly's stunning lenses to the mix, and you've got one heck of a go-anywhere shooting machine.
STANDOUT SPEC
That extensive weathersealing

and super-tough magnesium-alloy body construction.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 3 stops
VIDEO RES/FRAME RATE 720p/30 fps
LCD 3-in., 920,000-dot

OLYMPUS E-30

★★★ FOUR THIRDS

AMATEUR PRO

$830, street, body only
This less-expensive companion to the pro-grade Olympus E-5 boasts equal megapixels, an impressive for its class 5-fps burst rate, comparable handling, and an assortment of fun filters—pop art, anyone?
STANDOUT SPEC The fully-articulating LCD screen makes live view much more useful while also protecting the

screen from harm if you turn it inward.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO None
LCD 2.7-in., 230,000-dot

OLYMPUS E-620

★★★ FOUR THIRDS

AMATEUR PRO

$648, street, with 14–42mm f/3.5–5.6 Zuiko Digital lens
For arty amateurs, the Olympus E-620 offers the still-new seeming Art Filters, special effects that invite experimentation. Plus: its small, lightweight build, and body-based,sensor-shift IS.
STANDOUT SPEC
A super-articulated swiveling/

tilting LCD monitor.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2 stops
VIDEO None
LCD 2.7-in., 230,000-dot

PENTAX K-7

★★★ APS-C

AMATEUR PRO

$870, street, body only
Built like a tank, Pentax's flagship DSLR has a well-designed body and records pleasing video, but its image quality and AF speed fall short of similarly-priced competitors.
STANDOUT SPEC 77 weather seals let you shoot in 14°F temperatures.
SENSOR 14.6MP CMOS, 12-bit RAW capture

IMAGE STABILIZATION 2.5–3 stops
VIDEO RES/FRAME RATE 1536x1024/30 fps, 720p/30 fps
LCD 3-in., 921,000-dot

PENTAX K-X

★★★ APS-C

AMATEUR PRO

$490, street, with 18–55mm f/3.5–5.6 Pentax DA lens
The latest in a long line of Pentax starter SLRs stacks up very well against its competitors, with 11-point AF, HD video, and ISO 12,800.
STANDOUT SPEC That burst rate of 4.7 fps is highest in this class.
SENSOR 12.4MP CMOS, 12-

bit RAW capture
IMAGE STABILIZATION 1.5 stops
VIDEO RES/FRAME RATE 720p/24 fps
LCD 2.7-in., 230,000-dot

SIGMA SD15

★★ FOVEON X3

AMATEUR PRO

$990, street, body only
With the same unique 3-layer RGB sensor as the SD14, the SD15 has less resolving power than most DSLRs in our tests, but a significantly larger buffer memory, a beefed-up metering system, and a nicer LCD make it a worthy upgrade.
STANDOUT SPEC Imaging with a creamy, subtle, almost film-like quality.

SENSOR 4.7x3-layer Foveon X3 sensor, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO None
LCD 3-in., 460,000-dot

SONY ALPHA 33

★★★ APS-C

AMATEUR PRO

$750, street, with 18–55mm f/3.5–5.6 Sony DT SAM lens
Little sister to the A55, the A33 uses the same semi-transparent mirror for continuous AF during video capture, as well as a 6-fps burst rate and super-fast AF. Its imaging proved noisier than the A55's in our tests, though.
STANDOUT SPEC Fast AF, even in video, with tracking.

SENSOR 14.2MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5 stops
VIDEO RES/FRAME RATE 1080p/30 fps
LCD 3-inch, 921,600-dot

SONY ALPHA 55

★★★1/2 APS-C

AMATEUR PRO

$850, with 18–55mm f/3.5–5.6 Sony DT SAM lens
Our Camera of the Year for 2010, its semi-transparent mirror allows continuous autofocus while capturing video at up to 1920x1080, 30 fps. Plus the fastest burst speed in its class, extremely fast AF, and the best DSLR live view yet.
STANDOUT SPEC That fast AF and the 10-fps burst rate.

SENSOR 16.2MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5 stops
VIDEO RES/FRAME RATE 1080p/30 fps
LCD 3-inch, 921,600-dot

SONY ALPHA 390

★★★ APS-C

AMATEUR PRO

$500, street, with 18–55mm f/3.5–5.6 Sony DT SAM lens
Update of the Alpha 380 gets a new improved grip, keeps the same sensor and the made-for-beginners display interface. And again, it's a top bargain in starter DSLRs.
STANDOUT SPEC Live view that works without delay in AF or firing. But it shows less

than 100% of the scene.
SENSOR 14.2MP CCD, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO None
LCD 2.7-in., 230,400-dot

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GUIDE TO THE GUIDE

In these three pages, we rate all of the current DSLRs, plus all of the current lenses within a given focal length range, that we've tested. The star ratings reflect:

CAMERAS
- **Image quality:** Includes resolution, noise, and color accuracy
- **Performance/capabilities:** Includes autofocus, metering, and burst rate
- **Usability:** Includes ergonomics, controls, and customization

To match cameras look for the labels below.

APS-C · FOUR THIRDS · FULL-FRAME · BEST IN CLASS · GETTING OLD · NEW MODEL · STEAL · PRICEY

SONY ALPHA 550
★★★ APS-C
AMATEUR PRO

$620, street, body only The best live-view experience in DSLRs just got better with the addition of 100% accuracy view from the imaging sensor plus the no-delay version using a separate sensor. Speedy 7-fps burst capture and in-the-camera HDR, too, but still a bit expensive considering there's no video.
STANDOUT SPEC Live view without tears.
SENSOR 14.2MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION 2–3 stops
VIDEO None
LCD 3-in., 921,600-dot

SONY ALPHA 850
★★★★ FULL-FRAME
AMATEUR PRO

$2,000, street, body only Minor change of the A900 drops viewfinder accuracy to 98%, slows burst rate to 3 fps, and forgoes a wireless remote control. It kept the impressive image quality, top ergonomics, and superfast AF, though—so much so that it achieved an equal rating to the A900.
STANDOUT SPEC The most full-frame bang for the buck you can get today.
SENSOR 24.6MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION 2–2.5 stops
VIDEO None
LCD 3-in., 921,600-dot

SONY ALPHA 900
★★★★ FULL-FRAME
AMATEUR PRO

$2,700, street, body only Sony's blockbuster full-framer puts up top resolution numbers at ISO 100 but has some catchup to do in noise and color accuracy. Speedy AF and great ergonomics almost make us forget that it doesn't have live view or pop-up flash.
STANDOUT SPEC That big, bright viewfinder makes you realize why you prefer SLRs.
SENSOR 24.6MP CMOS, 14-bit RAW capture
IMAGE STABILIZATION 2–2.5 stops
VIDEO None
LCD 3-in., 921,600-dot

INTERCHANGEABLE-LENS COMPACTS (ILCs)

OLYMPUS PEN E-P2
★★★ FOUR THIRDS
AMATEUR PRO

$800, street, with 14–42mm f/3.5–5.6 or 17mm f/2.8 M. Zuiko Digital lens and VF-2 electronic viewfinder The successor to Oly's first Micro Four Thirds camera, the Pen E-P1, the worthy E-P2 boasts retro-rangefinder good looks, neat (though tightly packed) controls, and fine imaging power. We'd love it even more if it had a built-in flash.
STANDOUT SPEC Accessory port takes an electronic viewfinder for eye-level viewing.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2.5–3 stops
VIDEO RES/FRAME RATE 720p/30 fps
LCD 3-in., 230,000-dot

OLYMPUS PEN E-PL1
★★1/2 FOUR THIRDS
AMATEUR PRO

$499, street, with 14–42mm f/3.5–5.6 Little brother to the Pen E-P2 has virtually the same imaging ability, takes the same VF-2 electronic viewfinder, but costs a pleasant little bundle less. Its Live Guide menu interface should help ease point-and-shooters into more advanced photography.
STANDOUT SPEC Bang for buck—DSLR quality in a jacket-pocket camera for five Benjamins.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION 2 stops
VIDEO RES/FRAME RATE 720p/30 fps
LCD 2.7-in., 230,000-dot

PANASONIC LUMIX DMC-G2
★★★ FOUR THIRDS
AMATEUR PRO

$550, street, with 14–42mm f/3.5–5.6 lens The G2 was the winner in our 2010 three-way ILC shootout for its great handling, well-thought-out controls, fine viewfinder, quality still imaging, and a great videography experience. And the price is right, too.
STANDOUT SPEC Easy, quick touchscreen controls (the camera will focus where you touch)—and if you hate 'em, you can switch 'em off.
SENSOR 12.3MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/60 fps
LCD 3-in., 460,000-dot

PANASONIC LUMIX DMC-G10
★★★ FOUR THIRDS
AMATEUR PRO

$450, street, with 14–42mm f/3.5–5.6 lens Build it simple, and make it inexpensive, is the thinking behind Panasonic's junior-partner ILC. But it still offers plenty of control, a great EVF, and solid imaging. Noise issues rear their head at higher ISOs, although you can always turn up noise control from default.
STANDOUT SPEC Mini-DSLR design body is a pleasure to hold and operate.
SENSOR 12.1MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/30 fps
LCD 3-in., 460,000-dot

PANASONIC LUMIX DMC-GF1
★★★1/2 FOUR THIRDS
AMATEUR PRO

$750, street, with Lumix G Vario 14–45mm f/3.5–5.6 Mega O.I.S. lens; $800, with Lumix G 20mm f/1.7 lens Panasonic's take on the rangefinder-style ILC scores with its sleek design, compact size, Extremely High image quality, and convenient controls. A demerit, though, for Unacceptable noise at higher ISOs.
STANDOUT SPEC The Quick Menu and clicky command wheel make for seamless operation.
SENSOR 12.1MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/60 fps
LCD 3-in., 460,000-dot

PANASONIC LUMIX DMC-GH1
★★★1/2 FOUR THIRDS
AMATEUR PRO

GETTING OLD

$1,130, street, with Lumix G Vario HD 14–140mm f/4–5.8 Mega O.I.S. lens Panasonic's flagship ILC (at least up to the recent debut of the soon-to-be-tested GH2) wowed us with Extremely High image quality, logical controls and menus, clear-as-day electronic viewfinder, and terrific HD video. But oh, that noise above ISO 800!
STANDOUT SPEC The video experience, which includes relatively quick continuous AF while shooting.
SENSOR 12.1MP LiveMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/24fps, 720p/60 fps
LCD 3-in., 460,000-dot

SAMSUNG NX10
★★ APS-C
AMATEUR PRO

$700, street, with 18–55mm f/3.5–5.6 lens Samsung's bold move into ILCs, the DSLR-style NX10 was the first on the market with an APS-C-size sensor, but a variety of shortcomings—less than wow-worthy imaging, wobbly video, slow RAW processing—leaves the NX10 trailing in class.
STANDOUT SPEC The flash department: Samsung gives you a built-in pop-up unit, plus a hot-shoe, plus a dedicated accessory flash to fit into it.
SENSOR 14.6MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/30 fps
LCD 3-in., 614,000-dot

SONY ALPHA NEX-5
★★1/2 APS-C
AMATEUR PRO

$700, street, with 18–55mm f/3.5–5.6 lens Sony's foray into ILCs was a clean-sheet design chock full of innovations, including a lens system designed for video capture. Image quality edged out two other competitors in our 2010 three-way shootout, but oddities like the clunky clip-on flash and weird "soft button" menu system lost it points overall.
STANDOUT SPEC Sony's magic modes, like Handheld Twilight and Sweep Panorama, are both fun and useful.
SENSOR 14.6MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 1080p/60 fps, 1440x1080/30 fps
LCD 3-in., 921,600-dot

SONY ALPHA NEX-3
★★ APS-C
AMATEUR PRO

$600, street, with 18–55mm f/3.5–5.6 lens; $550, with 16mm f/2.8 lens It has same sensor with nearly the same imaging performance as big brother NEX-5, but a lower price due to polycarbonate construction and lesser video. Same quirks, too: the odd soft-button interface that tends to bury controls under unnecessary layers, and lack of built-in flash and hot-shoe.
STANDOUT SPEC A top sensitivity of ISO 12,800—pretty cool for a little camera, and not too bad a noise level there, either.
SENSOR 14.2MP CMOS, 12-bit RAW capture
IMAGE STABILIZATION Lens-based
VIDEO RES/FRAME RATE 720p/30 fps
LCD 3-in., 921,600-dot

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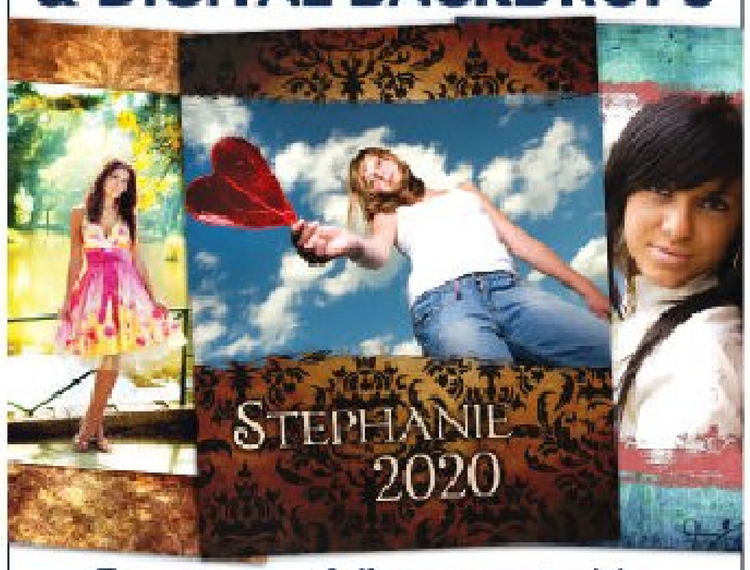

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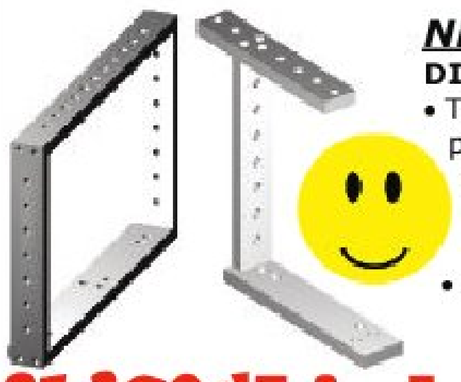

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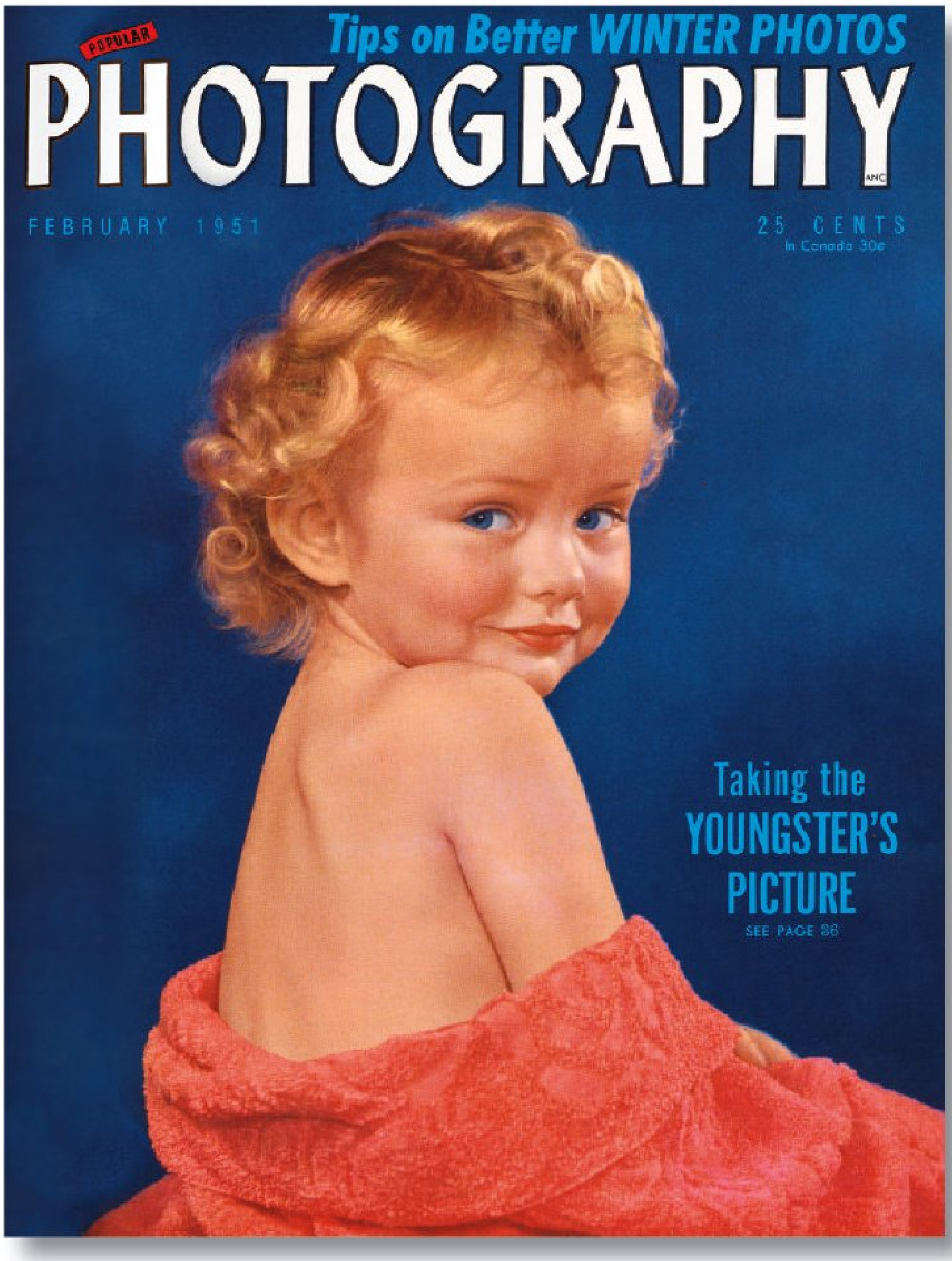


▲ Baby Love

This month's cover could just be the Baby Picture to End All Baby Pictures. The model, two-year-old Diane Lee, was captured by advertising photographer Vivienne Lapham of Los Angeles, who had turned pro when she found that her hobby cost too much money. For this portrait, she used a 4x5 Brand 17 view camera with an 8-inch Kodak Ektar f/7.7 lens plus a CC-95 filter, with three No. 22 flashbulbs providing the lighting. Exposure on Kodak Type B Ektachrome film was 1/100 sec at f/22. Her trick? Lapham attracted her model's attention just before snapping the shutter.

60 YEARS AGO

Notable film writer Herman Weinberg asked, "Are Movie Stills Art?"

▼ Director's Cut

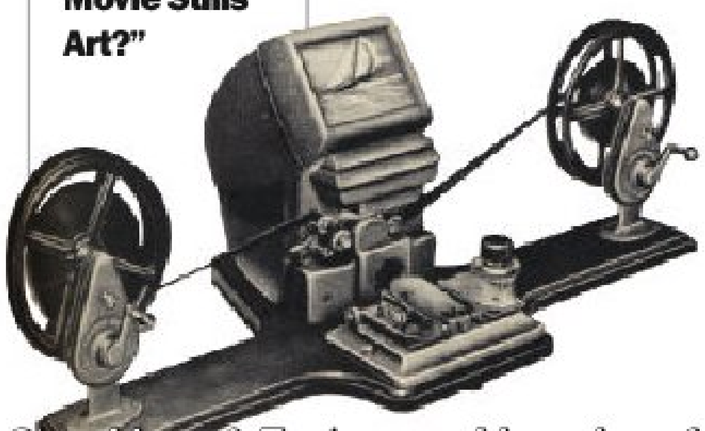
Required equipment for virtually every respectable home-movie maker was an editing set, permitting the creation of an actual story as opposed to a random collection of scenes straight from the camera. One of the most successful of these accessories was the Craig Projecto-Editor, an all-in-one unit at a popular price. Suitable for 8mm or 16mm film, it listed for $69.50, complete.

▶ Keep 'em Busy

One sure way to get better pictures of children is to give your model something to do besides staring into the camera. To make this appealing photo, Carlyle Blackwell Jr. set up a newsstand stocked with comic books, then asked the young man from across the street to come over and read while he took the photo.

▶ Unappreciated Star

Over the years, Voigtländer produced many fine cameras that somehow ended up as also-rans. Case in point is this 2¼x3¼ Rangefinder Bessa II with a truly outstanding Color-Heliar f/3.5 lens and combined range- and-view-finder. Though beautifully finished, the Bessa II languished until its market demise. In the last laugh department: This camera is now a prized collectible, valued much higher than its original price of $152.50. *—Harold Martin*



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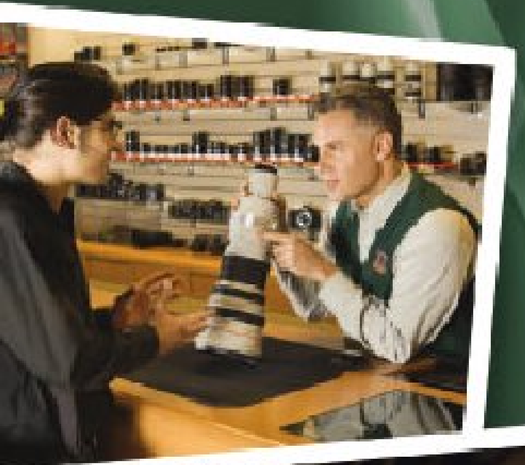

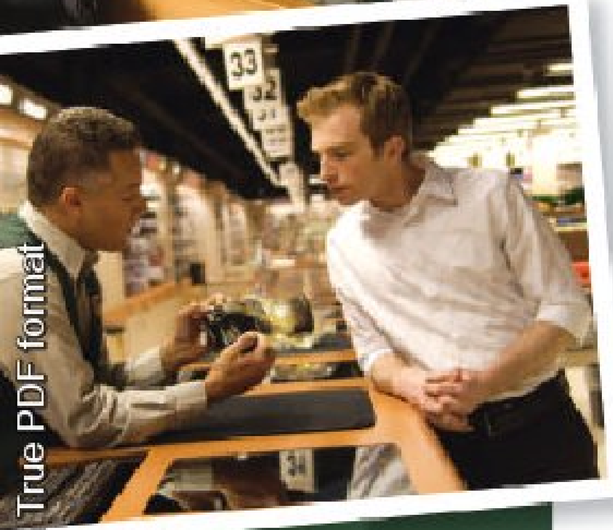

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- 4x Optical Zoom • 4x Digital Zoom
- 5-20mm f/2.8-5.9 (35mm equiv: 28-112mm) • SD/SDHC Card Slot
- Dimensions: 3.63 x 2.21 x 0.70"

#CAPSSD1400 Black, Orange, Pink, Silver*

14 Mega Pixels

Canon Powershot S95

- 3.0" LCD Monitor • RAW + JPEG Files
- 3.8x Optical Zoom • 4x Digital Zoom
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- 1280x720p HD Video with Stereo Sound
- Dimensions: 3.93 x 2.30 x 1.16"

*#CAPSS95**

10 Mega Pixels

Canon Powershot G12

- 2.8" Vari-Angle LCD • 1280 x 720p HD Video Capture • Stereo Sound for Video
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*#CAPSG12**

10 Mega Pixels

FUJIFILM Finepix HS10

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- Dimensions: 5.1 x 3.6 x 5"

*#FUFPHS10**

10 Mega Pixels

Nikon Coolpix L110

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- 5-Way VR Image Stabilization • 720p HD Video • Sports Continuous Shooting
- Dimensions: 4.3 x 3.1 x 3"

*#NICPL110**

12 Mega Pixels

Nikon Coolpix P100

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*#NICPP100**

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OLYMPUS Stylus Tough-8010

- Shockproof, Waterproof, Freezeproof, Crushproof • 2.7" LCD
- 5x Optical Zoom • 5x Digital Zoom
- 5-25mm f/3.5-5.1 (35mm equiv: 28-140mm) • SD/SDHC Card Slot
- Dimensions: 3.9 x 2.5 x 0.94"

#OLST8010 Black, Silver*

12 Mega Pixels

Panasonic Lumix DMC-ZS7

- 3" LCD • HD Video Recording
- 12x Optical Zoom • 4x Digital Zoom
- 4.1-49.2mm f/3.3-4.9 (35mm equiv: 25-200mm) Leica DC Vario-Elmarit
- SD/SDHC Card Slot • GPS Geotagging
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#PADMCZS7 Black, Blue, Red, Silver*

12 Mega Pixels

PENTAX Optio W90

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- 5x Optical Zoom • 6.25x Digital Zoom
- 5-25mm f/3.5-5.5 (35mm equiv: 28-140mm)
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- Dustproof • HD Movie HD Video Recording
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#PEOW90 Black, Green*

12 Mega Pixels

SONY CyberShot DSC-W310

- 2.7" LCD Monitor • 4x Optical Zoom
- 4.9x Digital Zoom (@ 8MP)
- 5-20mm f/3-5.8 (35mm equiv: 28-112mm)
- MS Duo/Pro Duo and SD/SDHC Dual Card Slot • Smile Shutter Technology
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#SODSCW310 Black, Pink, Silver*

12 Mega Pixels

SONY CyberShot DSC-HX5V

- 3" LCD • 1080i AVCHD HD Movies
- 10x Optical Zoom • 14x Digital Zoom
- 4.25-42.5mm f/3.5-5.5 35mm equiv: 25-250mm)
- MS Duo, MS PRO Duo, SD/SDHC Card Slot
- Dimensions: 4.05 x 2.27 x 1.14"

#SODSCHX5VB

10 Mega Pixels

SONY CyberShot DSC-HX1

- 3" LCD Monitor • HD Video Recording
- 20x Optical Zoom • 26x Digital Zoom
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*#SODSCHX1**

9 Mega Pixels

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* **Note:** Not all devices support SDXC cards

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	Delkin			Kingston				Lexar			Panasonic	Sandisk					Sony	
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- 2.7" Tiltable TFT Photo Clear LCD
- Live View with Quick Auto Focus
- Uses Sony Alpha (compatible with Minolta) Lenses (1.5x factor)
- MS PRO Duo and SDHC Dual Card Slots
- Anti-dust Technology
- Creative Style settings
- 2.5 fps Continuous Shooting
- High Sensitivity (ISO 3200)

Body Only.....#SODSLRA390

14 Mega Pixels

▸ OLYMPUS

Flash System

FL-20 Flash	$149.95	FL-36R Flash	$229.95
FL-50R Flash	$499.95	RF-11 Ring Flash	$249.95
SRF-11 Ring Flash Set	$559.95		
TF-22 Twin Flash	$449.95		
STF-22 Twin Flash Set	$739.95		

Zuiko 4/3 System Digital Lenses

8/3.5 Fish-eye ED	$799.99
35/3.5 Macro ED (52ø)	$229.95
50/2.0 Macro ED (77ø)	$499.95
150/2.0 ED (82ø)	$2,499.95
300/2.8 ED	$6,999.95
7-14/4.0 ED (72ø)	$1,799.95
11-22/2.8-3.5 ED (72ø)	$799.95
12-60/2.8-4 ED SWD (72ø)	$999.95
14-42/3.5-5.6 ED (58ø)	$249.95
18-180/3.5-6.3 ED (62ø)	$499.95
35-100/2.0 ED (77ø)	$2,499.99
40-150/4-5.6 ED (58ø)	$279.95
50-200/2.8-3.2 ED SWD (67ø)	$1,199.95
90-250/2.8 ED (105ø)	$5,999.95
EC-14 1.4x Teleconverter	$439.95
EC-20 2x Teleconverter	$479.95
MF-1 OM Lens Adapter	$99.95

▸ PENTAX

AF Flash System

AF-360FGZ	AF-540FGZ

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	15/4.0 ED AL (49ø)
35/2.8 Mac. Limited (49ø)	55/1.4 Limited (58ø)
21/3.2 AL Limited "Pancake" (49ø)	
40/2.8 Limited "Pancake" (49ø)	
70/2.4 Limited "Pancake" (49ø)	
200/2.8 ED IF	300/4.0 ED IF SDM (77ø)
10-17/3.5-4.5 ED IF (77ø)	12-24/4 ED AL IF (77ø)
16-45/4 ED AL (67ø)	
16-50/2.8 ED AL IF SDM (77ø)	
17-70/4.0 AL IF SDM (67ø)	
18-55/3.5-5.6 AL II (52ø)	
50-135/2.8 ED IF SDM (67ø)	
50-200/4-5.6 ED WR (52ø)	
55-300/4-5.8 ED (58ø)	
60-250/4.0 ED IF SDM (67ø)	

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	50/1.4 (49ø)
43/1.9 Limited "Pancake" (49ø)	
50/2.8 Macro (52ø) with Case	
77/1.8 Limited (49ø)	
100/2.8 D FA AW Macro (49ø)	

▸ SONY

Compatible with Maxxum DSLRs

Flash System

HVL-F42AM	$299.99	HVL-F58AM	$499.99

Digital Lenses

16/2.8 Fish-eye	$849.99		
20/2.8 (72ø)	$599.99	28/2.8 (49ø)	$269.99
35/1.4 (55ø)	$1,369.99	50/1.4 (55ø)	$369.99
50/2.8 Macro (55ø)	$479.99		
85/1.4 Carl Zeiss (72ø)	$$1,369.99		
100/2.8 Macro (55ø)	$679.99		
135/1.8 Carl Zeiss (77ø)	$1,479.99		
135/2.8 STF (72ø)	$1,249.99		
300/2.8 G APO	$6,299.99	500/8 Reflex	$749.99
11-18/4.5-5.6 DT (77ø)	$699.99		
16-35/2.8 ZA SSM Carl Zeiss (77ø)	$1,899.99		
16-80/3.5-4.5 DT Carl Zeiss (62ø)	$749.99		
16-105/3.5-5.6 DT (62ø)	$599.99		
18-200/3.5-6.3 DT (62ø)	$529.99		
18-250/3.5-6.3 DT (62ø)	$579.99		
24-70/2.8 Carl Zeiss (77ø)	$1,599.99		
70-200/2.8 G APO (77ø)	$1,799.99		
70-300/4.5-5.6 G (62ø)	$849.99		
75-300/4.5-5.6 (55ø)	$249.99		
1.4x Teleconverter	$479.99	2x Teleconverter	$479.99

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67mm - Neutral or Portrait #EXWB67*	$89.95
72mm - Neutral or Portrait #EXWB72*	$94.95
77mm - Neutral or Portrait #EXWB77*	$99.95
82mm - Neutral or Portrait # EXWB82*	$104.95

OLYMPUS 50mm f/2 Macro ED Zuiko Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for macro photography and also as a portrait lens
- Magnification 1:2
- ED glass element
- Min. focus: 9.45"
- 52mm filter diameter
- Weight: 10.6 oz

PENTAX 50-200mm f/4-5.6 SMCP-DA ED WR AF Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for portraiture, sports, and scenery
- Weight resistant
- Quick-Shift Focus System
- Min. focus: 3.6'
- 52mm filter diameter
- Weight: 9 oz

SONY HVL-F58AM Shoe-Mount Digital Flash

- Zoom Head (24-105mm)
- Bounce & Swivel Head
- Guide No. 190'
- TTL Dedication
- Vari-Power
- High-Speed Sync
- Auto WB Adjustment
- Wireless Ratio Control
- Weight: 15.6 oz

SONY 16-80mm f/3.5-4.5 Carl Zeiss T* DT Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for snapshots, portraits, interiors, or outdoor scenery
- 35mm equiv: 24-120mm
- Min. focus: 13.8"
- 62mm filter diameter
- Weight: 15.5 oz

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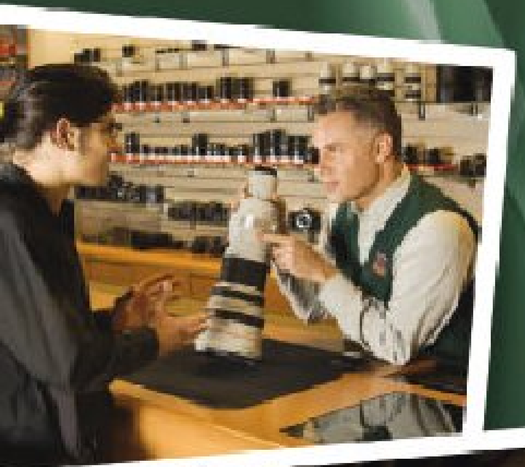

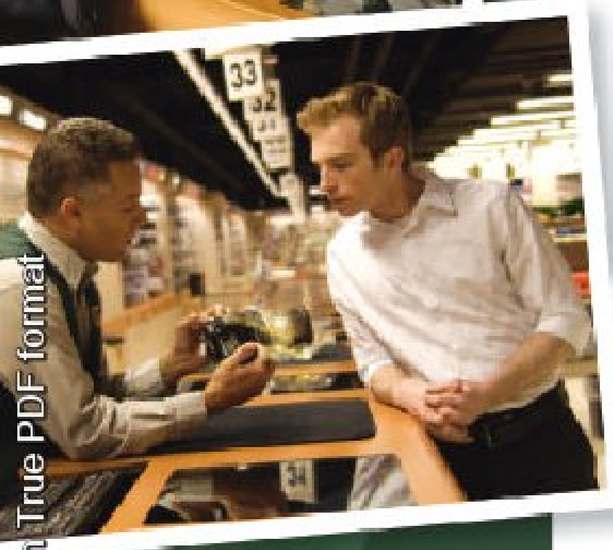

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Page 4

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Canon Digital Rebel XS DSLR

- 2.5" LCD Monitor
- Live View Function
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC Card Slot
- Auto Lighting Optimizer
- ISO 100-1600
- USB 2.0
- Picture Style Settings
- Integrated Cleaning System
- 3 fps Continuous Shooting

Kit with 18-55mm ..... #CAEDRXSKB

10 Mega Pixels

Canon Digital Rebel T2i DSLR

- 3" Clear View LCD with Advanced Live View
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC Card Slot
- 3.7 fps Continuous Shooting
- ISO Expandable to 12,800
- RAW and/or JPEG
- Eye-Fi Menu Status Indicator Support

Body Only..... #CAEDRT2I
Kit with 18-55mm IS..... #CAEDRT2IK

18 Mega Pixels

Canon EOS-60D DSLR

- 1920 x 1080 HD Video Capture
- DIGIC 4 Image Processor
- SD/SDHC/SDXC Card Slot
- Works with all Canon EF & EF-S Lenses
- Vari-Angle Clear View 3.0" Flip-Out LCD
- HDMI Output to HDTV
- 5.3 fps Continuous Shooting
- ISO 6400 - Expandable to 12800

Body Only..... #CAE60D

18 Mega Pixels

Canon EOS-5D Mark II DSLR

- Record HD Video • 1080p Movie Mode
- Full-Frame Sensor • Live View Mode
- 3" High Resolution LCD Screen
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Self-Cleaning Sensor
- 3.9 fps Burst Mode
- 9-point AF Sensor Array
- ISO Range 50-25600

Body Only..... #CAE5D2
Kit with 24-105mm IS..... #CAE5D224105

21 Mega Pixels

Canon EOS-7D DSLR

- Record HD Video • 3" LCD
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Selectable Video Exposure and Frame Rates
- 19-Point, All Cross-Type AF System
- ISO 100-6400 (expandable to 12800) • 8 fps Burst Mode

Body Only..... #CAE7D
Kit with 28-135mm IS..... #CAE7D28135

18 Mega Pixels

Canon EOS-1D Mark IV DSLR

- HD Video Recording
- Selectable Video Exposure + Frame Rates
- Self-Cleaning Sensor
- 3" LCD Monitor
- Uses Canon EF Lenses
- SD/SDHC & CF card slots
- 10 fps Burst Mode
- Dust and Weather Resistant
- 45 Point AF System
- High Sensitivity (ISO 102,400)

*Body Only..... #CAE1D4**

16 Mega Pixels

Canon SLR Lenses and Flashes

*** Price After Rebate Expires 1-8-11**

	IMP	USA
EOS Flash System (USA)		
270EX	—	$144.00
430EX II	—	$265.00*
580EX II	—	$420.00*
MR-14EX Ringlight	—	$494.00
MT-24EX Twin Flash	—	$656.00*
EF-S Lenses for Digital Only Compatible with the 20D, 30D, 40D, 50D & Digital Rebel only		
60/2.8 USM Macro (52ø)	$399.00	$392.00*
10-22/3.5-4.5 USM (77ø)	$739.00	$720.00*
15-85/3.5-5.6 IS USM (72ø)	—	$720.00
17-55/2.8 IS USM (67ø)	$1,040.00	$990.00*
18-55/3.5-5.6 IS (58ø)	$159.95	$170.00
18-135/3.5-5.6 IS (67ø)	$429.95	$450.00
18-200/3.5-5.6 IS (72ø)	$574.95	$595.00
55-250/4.0-5.6 IS USM (58ø)	CALL	CALL
EF Lenses		
15/2.8	$636.00	$646.00
20/2.8 USM (72ø)	$459.95	$439.95*
24/2.8 (58ø)	$319.95	$329.95
28/2.8 (52ø)	$239.00	$242.00
28/1.8 USM (58ø)	$449.00	$459.00
35/2 (52ø)	$294.00	$299.00
50/1.8 (52ø)	$94.95	$99.95
50/2.5 Macro (52ø)	$259.95	$265.00
Life-Size Converter for 50/2.5 Mac	$254.95	$259.95
50/1.4 USM (58ø)	$339.00	$344.00
MP-E 65/2.8 1x-5x Macro (58ø)	$899.95	$916.00
85/1.8 USM (58ø)	$369.95	$376.00
100/2 USM (58ø)	$424.95	$431.00
100/2.8 USM Macro (58ø)	$509.00	$519.00
135/2.8 (52ø)	$484.00	$494.00
28-135/3.5-5.6 IS USM (72ø)	$399.95	$409.95
70-300/4-5.6 IS USM (58ø)	$529.00	$549.00
70-300/4.5-5.6 DO IS USM (58ø)	$1,229.00	$1,250.00
75-300/4.0-5.6 III (58ø)	$154.95	$159.95
75-300/4.0-5.6 III USM (58ø)	$189.95	$200.00
TS-E MF Lenses		
17/4.0 "L"	$2,179.00	$2,050.00*
24/3.5 "L" II	$1,919.00	$1,810.00*
45/2.8	$1,210.00	$1,229.00
90/2.8	$1,199.00	$1,210.00
EF "L" Lenses		
14/2.8 USM II	$2,100.00	$1,980.00*
24/1.4 II (77ø)	$1,564.00	$1,574.00
35/1.4 USM (72ø)	$1,349.95	$1,369.95
EF "L" Lenses		
50/1.2 USM (72ø)	$1,449.00	$1,359.00*
85/1.2 USM II (72ø)	$1,949.00	$1,840.00*
100/2.8 IS USM Macro (67ø)	—	$884.00*
135/2.0 USM (72ø)	$960.00	$980.00
180/3.5 USM Macro (72ø)	$1,360.00	$1,280.00*
200/2.8 USM (72ø)	$729.00	$739.00
200/2.0 IS USM (52ø)	$5,199.00	$5,300.00
300/4.0 IS USM (77ø)	$1,230.00	$1,250.00
300/2.8 IS USM (52ø rear)	CALL	CALL
400/5.6 USM (77ø)	$1,180.00	$1,200.00
400/2.8 IS (52ø rear)	CALL	CALL
500/4 IS USM (52ø rear)	$6,049.00	$6,140.00
600/4.0 IS (52ø rear)	$7,900.00	$8,050.00
16-35/2.8 USM II (82ø)	$1,499.00	$1,420.00*
17-40/4.0 USM (77ø)	$729.00	$750.00
24-70/2.8 USM (77ø)	$1,280.00	$1,300.00
24-105/4 IS USM (77ø)	$1,049.00	$1,059.00
28-300/3.5-5.6 IS USM (77ø)	$2,399.00	$2,420.00
70-200/4.0 USM (67ø)	$626.00	$636.00
70-200/4.0 IS USM (77ø)	$1,189.00	$1,130.00*
70-200/2.8 USM (77ø)	$1,289.00	$1,300.00
70-200/2.8 IS II USM (77ø)	CALL	*$200 Rebate*
100-400/4.5-5.6 IS USM (77ø)	$1,589.00	$1,500.00*
1.4x II Teleconverter	$299.00	$309.00
2x II Teleconverter	$299.00	$309.00

USA = Imported & Warrantied by Canon USA **IMP =** Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

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Plus! **Double savings when purchased with select* Canon EOS HD Camera.**

(EOS-1D Mark IV, EOS-5D Mark II, EOS-7D, EOS-60D – Any body/kit configuration is eligible.)

Note! Double savings items must be purchased together on the same sales receipt to be eligible.

EOS Flash System	Price	Rebate	Final
430EX II	$280.00	$15	$265.00
580EX II	$445.00	$25	$420.00
MT-24EX Twin Flash	$726.00	$70	$656.00
EF-S Digital Lenses			
60/2.8 USM Macro	$422.00	$30	$392.00
10-22/3.5-4.5 USM	$770.00	$50	$720.00
17-55/2.8 IS USM	$1,060.00	$70	$990.00
TS-E MF Lenses			
17/4.0 "L"	$2,200.00	$150	$2,050.00
24/3.5 "L" II	$1,940.00	$130	$1,810.00
EF Lenses			
20/2.8 USM	$469.95	$30	$439.95
EF "L" Lenses			
14/2.8 USM II	$2,120.00	$140	$1,980.00
50/1.2 USM	$1,459.00	$100	$1,359.00
85/1.2 USM II	$1,970.00	$130	$1,840.00
100/2.8 IS USM Macro	$944.00	$60	$884.00
180/3.5 USM Macro	$1,370.00	$90	$1,280.00
16-35/2.8 USM II	$1,520.00	$100	$1,420.00
70-200/4.0 IS USM	$1,210.00	$80	$1,130.00
70-200/2.8 IS II USM	CALL	$200	CALL
100-400/4.5-5.6 IS USM	$1,610.00	$110	$1,500.00

StoreMags.com

Nikon D3000 DSLR

- Self-Cleaning Sensor
- 3" LCD Monitor
- Accepts Nikon AF Lenses (1.5x factor)
- ISO 100-1600
- Fast Shutter Response
- SD, SDHC Card Slot
- In-camera Editing
- 3 fps Burst Mode
- 11-point Autofocus System
- Nikon Inc. limited warranty included

Kit with 18-55mm VR DX.....#NID30001855

10 Mega Pixels

Nikon D3100 DSLR

- HD 1080p Video w/ Sound & Autofocus
- 3" LCD • Live View
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- 11-point Autofocus
- 3 Frames per Second Shooting
- ISO 100 to 3200 (Expand to 12800-Hi2)
- Self Cleaning Sensor
- Nikon Inc. limited warranty included

Kit with 18-55mm VR..... #NID31001855

14 Mega Pixels

Nikon D90 DSLR

- D-Movie mode record 720p HD movie clips
- 3" LCD Monitor • Active D-Lighting
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- In-Camera Image Editing
- Scene Recognition System
- GPS geo-tagging • ISO 100-3200
- Self-Cleaning Sensor • 4.5 fps Burst
- Nikon Inc. limited warranty included

Body Only.....#NID90
Kit with 18-105mm VR..... #NID9018105

12 Mega Pixels

Nikon D7000 DSLR

- EXPEED 2 Image Processor
- 1080p HD Video Capture
- RAW + JPEG Still Image Capture
- 3" LCD Monitor
- Accepts Nikon AF Lenses (1.5x factor)
- Twin SD/SDHC/SDXC Card Slots
- 39-point AF System
- RGB 3D Matrix Metering System
- i-TTL Flash + Speedlight Compatibility
- Nikon Inc. limited warranty included

Body Only.....#NID7000

16 Mega Pixels

Nikon D700 DSLR

- Self Cleaning Sensor • 5 fps Burst
- FX-format CMOS (full frame)
- 3" VGA LCD Monitor • Live View
- 51-point AF System
- Uses Nikon AF Lenses
- CompactFlash Card Slot
- Dust and Water Resistant
- Active D-Lighting Mode
- HDMI Video Out • ISO 6400
- Nikon Inc. limited warranty included

Body Only.....#NID700
Kit with 24-120mm VR..... #NID70024120

12 Mega Pixels

Nikon D3s DSLR

- RAW/JPEGs & 720p HD Video @ 24fps
- FX-format (full-frame) CMOS Sensor
- In-Camera RAW Processing
- 3" 920,000-Dot LCD with Live View
- Compatible with Most Nikkor Optics
- Built Tough, Fully Weathersealed
- ISO Sensitivity up to 102,400
- Buffers Up to 48 RAW or 130 large JPEGs
- Dual CF Card Slots
- Nikon Inc. limited warranty included

Body Only.....#NID3S

12 Mega Pixels

Nikon SLR Lenses and Flashes

Call for Available Rebates

AF Flashes

	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-900	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL

DX ED-IF Lenses for Digital Only

	IMP	USA
10.5/2.8 Fish-Eye	$624.95	$679.95
35/1.8 G AF-S (52ø)	$184.95	$192.95
85/3.5 G ED VR Micro (52ø)	$449.95	$476.95
10-24/3.5-4.5 G AF-S (77ø)	$779.95	$799.95
12-24/4 G AF-S (77ø)	$924.95	$929.95
16-85/3.5-5.6 G AF-S VR (67ø)	$569.00	$619.95
17-55/2.8 G AF-S (77ø)	$1,339.95	$1,359.95
18-55/3.5-5.6 G AF-S II (52ø)	$99.95	$109.95
18-55/3.5-5.6 G AF-S VR (52ø)	$129.95	$179.95
18-105/3.5-5.6 G AF-S VR (67ø)	CALL	$359.95
18-200/3.5-5.6 G AF-S VR II (72ø)	CALL	$759.95
55-200/4-5.6 G AF-S (67ø)	$164.95	$179.95
55-200/4-5.6 G AF-S VR (67ø)	CALL	$219.95
55-300/4.5-5.6 G AF-S VR (58ø)	—	$359.95

D-Type AF Lenses

	IMP	USA
14/2.8 D ED	CALL	$1,649.95
16/2.8 D (39ø) with Hood	$779.95	$919.95
20/2.8 D (62ø)	$529.00	$564.95
24/2.8 D (52ø)	$344.95	$359.95
24/1.4 G AF-S ED (77ø)	$1,999.95	$2,179.95
24/3.5 D ED PC-E (77ø)	$1,849.95	$1,989.95
28/2.8 D (52ø)	$239.95	$259.95
35/2.0 D (52ø)	$309.95	$359.95
35/1.4 G AF-S ED (67ø)	—	CALL
45/2.8 D ED PC-E Micro (77ø)	$1,799.95	$1,849.95
50/1.8 D (52ø)	$109.95	$119.95
50/1.4 D (52ø)	$274.95	$329.95
50/1.4 G AF-S (58ø)	CALL	CALL
60/2.8 D Micro (62ø) (1:1)	$419.95	$459.95
60/2.8 G AF-S ED Micro (62ø)	$499.95	$539.95
85/1.8 D (62ø) with Hood	$399.95	$429.95
85/1.4 D IF (77ø)	$1,019.95	$1,199.95
85/1.4 G AF-S (77ø)	—	$1,699.95
85/2.8 PC-E Micro (77ø)	$1,739.95	$1,789.95
105/2.8 G AF-S ED-IF VR Micro (62ø)	$779.00	$889.95
105/2.0 DC D with Hood (72ø)	$949.95	$1,079.95
180/2.8 D ED-IF (72ø)	$779.95	$899.95
200/4 D ED-IF Micro w/Case (62ø)	$1,499.95	$1,619.00

D-Type AF Lenses

	IMP	USA
200/2 G AF-S ED-IF VR (52ø)	CALL	CALL
300/4.0 D AF-S ED-IF (77ø)	$1,099.95	$1,349.95
300/2.8 G AF-S VR (52ø-R)	CALL	CALL
400/2.8 G AF-S VR ED (52ø)	CALL	CALL
500/4.0 G AF-S VR ED (52ø)	CALL	CALL
600/4.0 G AF-S VR ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	$1,529.95	$1,784.95
16-35/4.0 G AF-S ED VR (77ø)	$1,039.95	CALL
17-35/2.8 D AF-S ED-IF (77ø)	$1,439.95	$1,739.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	$1,719.95
24-85/2.8-4.0 D IF (72ø)	$659.95	$689.95
24-120/4.0 G AF-S ED VR (77ø)	—	$1,299.95
28-300/3.5-5.6 G AF-S ED VR (77ø)	$999.95	$1,029.95
70-200/2.8 G AF-S ED-IF VR II (77ø)	CALL	CALL
70-300/4.0-5.6 G (62ø)	$129.95	$149.95
70-300/4.5-5.6 G-AFS VR (67ø)	$469.95	$519.95
80-200/2.8 D with Collar (77ø)	$999.95	$1,099.95
80-400/4.5-5.6 D VR (77ø)	$1,429.95	$1,649.95
200-400/4 G AF-S ED-IF VR (52ø)	CALL	CALL
TC-14E II (1.4x) Teleconverter	CALL	CALL
TC-17E II (1.7x) Teleconverter	CALL	CALL
TC-20E III (2x) Teleconverter	CALL	CALL

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)

IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon 24-70mm f/2.8 G AF-S ED-IF Zoom Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) and DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

Nikon 18-200/3.5-5.6 DX G VR II AF-S ED-IF Digital Lens

- *Designed exclusively for Digital SLRs*
- 35mm equiv. 27-300mm
- **VR II** Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 70-200/2.8 G AF-S ED-IF VR II Telephoto-Zoom Lens

- **VR II** Vibration Reduction
- 3.5-22 f/Stop Range
- SWM (Silent Wave Motor)
- Close Focusing to 4.6'
- 77mm filter diameter
- Weight 3.2 lbs

Nikon SB-900 Speedlight i-TTL Shoe Mount Flash

- Guide No. 131'
- Recycling Time 4.5 Secs
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz

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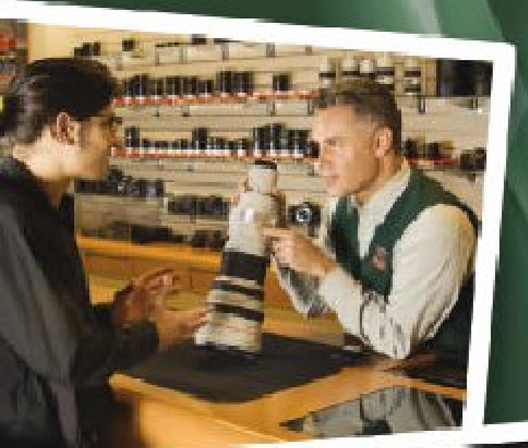

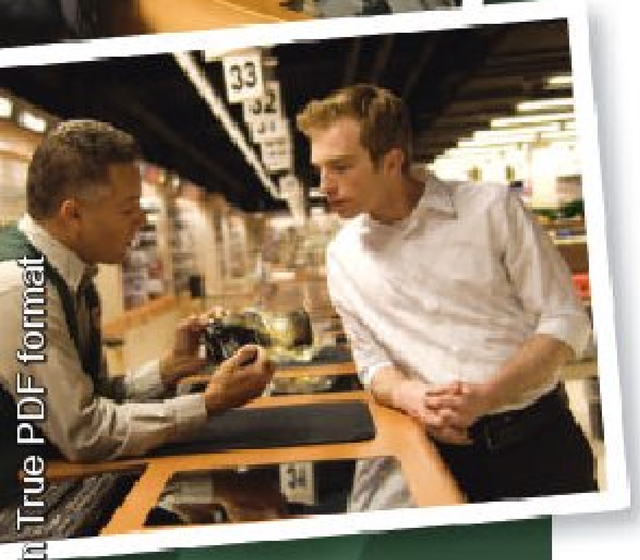

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StoreMags - Free Magazines Download in True PDF format

TAMRON AF LENSES

Six-Year Warranty | Manual Focus Lenses In Stock – Call for Prices

Di – for both digital & film SLR cameras • **Di-II** – for Digital SLRs Only

C = Canon N = Nikon P = Pentax SM = Sony/Minolta *** Price After Rebate Rebates* *Rebates Expire 12-31-10*

New Holiday Rebates!

		SKU #	Available for	Rebate	Price
Di-II	60/2.0 LD IF Macro (55ø)	#TA602DI*	C, N, SM	$100	$424.00**
Di	90/2.8 Macro (55ø)	#TA9028M*	C, N, P, SM	$50	$449.00**
Di	180/3.5 LD IF Macro (72ø)	#TA18035*	C, N, SM	$50	$689.00**
Di-II	10-24/3.5-4.5 (77ø)	#TA102435*	C, N, P, SM	$100	$399.00**
Di-II	17-50/2.8 XR LD IF Aspherical (67ø)	#TA175028*	C, N, P, SM	$45	$454.00**
Di-II	17-50/2.8 XR VC LD IF Asph. (67ø)	#TA175028*Q	C, N	$100	$549.00**
Di-II	18-200/3.5-6.3 (62ø)	#TA1820035*	C, N, P, SM	$100	$199.00**
Di-II	18-250/3.5-6.3 (62ø)	#TA1825035*	C, N	—	$299.00
Di-II	18-270/3.5-6.3 VC (72º)	#TA1827035*	C, N	$150	$479.00**
Di	28-75/2.8 XR (67ø)	#TA287528*	C, N, P, SM	—	$499.00
	28-80/3.5-5.6 (58ø)	#TA288035*	C, N, P, SM	—	$89.00
Di	28-300/3.5-6.3 XR LD (62ø)	#TA2830035XD*	C, N, P, SM	$50	$369.00**
Di	28-300/3.5-6.3 XR VC (62ø)	#TA2830035*	C, N	—	$629.00
Di-II	55-200/4-5.6 LD Macro (52ø)	#TA552004*	C, N, SM	—	$199.00
Di	70-200/2.8 LD IF Macro (77ø)	#TA7020028M*	C, N, P, SM	—	$769.00
Di	70-300/4-5.6 VC USD	#TA70300*	C, N, SM	$50	$399.00**
	75-300/4.0-5.6 LD (62ø)	#TA753004*	C, N, P, SM	—	$164.00
Di	200-500/5-6.3 LD IF (86Cø)	#TA2005005*	C, N, SM	$30	$919.00**

Tokina AF LENSES

DX – for Digital SLRs Only **FX** – Designed for full frame DSLRs

	** Also Available for Sony Alpha DSLR	Canon EOS	Nikon AF	Price
DX	35/2.8 Pro Macro (55ø)	#TO3528PDXC	#TO3528PDXN	$279.00
DX	10-17/3.5-4.5 ATX Fisheye	#TO101735CAF	#TO101735NAF	$579.95
DX	11-16/2.8 Pro (77ø) **	#TO111628PDXC	#TO111628PDXN	$599.95
DX	12-24/4.0 Pro II (77ø)	#TO12244DXC	#TO12244DXN	$499.95
FX	16-28/2.8 Pro (77ø)	#TO162828FXC	#TO162828FXN	$849.00
DX	16-50/2.8 Pro (77ø)	—	#TO165028DXNA	$549.00
DX	16.5-135/3.5-5.6 (67ø)	#TO16.513535C	#TO16.513535N	$449.00

SIGMA AF LENSES & FLASHES

Perfecting The Way Photographers Work
All Sigma cameras, lenses & flashes are made exclusively in Japan.

DC – for Digital SLRs Only • **DG** – Optimized for Digital SLRs

H – HSM Model with Canon, Nikon, Sigma
R – Rear Slip-in Gelatin Filter Slot

		Canon	Nikon	Olympus	Pentax	Sigma	Sony/Minolta	Price
DC	4.5mm f/2.8 EX Circular Fisheye HSM R	#SI4528EXDCC	#SI4528EXDCN	—	#SI4528EXDCP	#SI4528EXDCSI	#SI4528EXDSO	$999.00
DG	8/3.5 EX Circular Fish-Eye R	#SI835CA	#SI835NA	—	—	#SI835SI	—	$899.00
DC	10mm f/2.8 EX Fisheye HSM R	#SI1028EXDCC	#SI1028EXDCN	—	#SI1028EXDCP	#SI1028EXDCSI	#SI1028EXDCSO	$649.00
DG	15/2.8 EX Diagonal Fish-Eye R	#SI1528DGCAF	#SI1528DGNAF	—	#SI1528DGPAF	#SI1528DGSA	#SI1528DGMAF	$609.00
DG	20/1.8 EX DF RF Aspherical (82ø)	#SI2018CAF	#SI2018NAF	—	#SI2018PAF	#SI2018SA	#SI2018MAF	$519.00
DG	24/1.8 EX DF Aspherical Macro (77ø)	#SI2418MCAF	#SI2418MNAF	#SI2418MOAF	#SI2418MPAF	#SI2418MSA	#SI2418MMAF	$449.00
DG	28/1.8 EX DF Aspherical Macro (77ø)	#SI2818MCAF	#SI2818MNAF	—	#SI2818MPAF	#SI2818MSA	#SI2818MMAF	$349.00
DC	30mm f/1.4 EX HSM (62ø)	#SI3014DCCAF	#SI3014DCNAF	#SI3014DCOAF	#SI3014DCPAF	#SI3014DCSA	#SI3014DCMAF	$439.00
DG	50mm f/1.4 EX (77ø) H	#SI5014C	#SI5014N	#SI5014OL	#SI5014PE	#SI5014SI	#SI5014SOM	$499.00
DG	50/2.8 EX Macro (55ø)	#SI5028MDGCAF	#SI5028MDGNAF	—	#SI5028MDGPAF	#SI5028MDGSA	#SI5028MDGMAF	$299.00
DG	70/2.8 EX Macro (62ø)	#SI7028MDGCA	#SI7028MDGNA	—	#SI7028MDGPA	#SI7028MDGSA	#SI7028MDGSAQ	$499.00
DG	85/1.4 EX HSM (77ø)	#SI8514C	#SI8514N	—	#SI8514P	#SI8514SI	#SI8514S	$899.00
DG	105/2.8 EX Macro (58ø)	#SI10528MDGCA	#SI10528MDGNA	#SI10528MDGOA	—	#SI10528MDGSA	#SI10528MDGMA	$479.00
DG	150/2.8 EX APO Macro HSM (72ø)	#SI15028AMDGC	#SI15028AMDGN	#SI15028AMDGO	—	#SI15028AMDGS	—	$729.00
DG	300/2.8 APO EX HSM	#SI30028DGCAF	#SI30028DGNAF	—	#SI30028DGPAF	#SI30028DGSA	#SI30028DGMAF	$2,999.00
DC	8-16/4.5-5.6 HSM	#SI8164556CA	#SI8164556NI	—	#SI8164556PE	—	#SI8164556SO	$699.00
DC	10-20/4-5.6 EX HSM (77ø)	#SI102045DCAF	#SI102045DNAF	#SI102045DOLP	#SI102045DPAF	#SI102045DSA	#SI102045DMAF	$479.00
DC	10-20/3.5 EX HSM (82ø)	#SI102035C	#SI102035SN	—	#SI102035P	#SI102035SG	#SI102035S	$649.00
DG	12-24/4.5-5.6 EX RH	#SI122445CAF	#SI122445NAF	—	#SI122445PAF	#SI122445SA	#SI122445MAF	$859.00
DC	17-50/2.8 EX OS (77ø)	#SI175028CA	#SI175028NI	—	#SI175028PE	—	#SI175028SO	$669.00
DC	17-70/2.8-4.0 OS Macro HSM (72ø)	#SI177028DCC	#SI177028DCNQ	—	#SI177028DCP	#SI177028DCSI	#SI177028DCSM	$449.00
DC	18-50/2.8-4.5 OS (67ø)	#SI185028DOC	#SI185028DON	—	#SI185028DOP	#SI185028DOSG	#SI185028DOS	$199.00
DC	18-125/3.8-5.6 OS (Optical Stabilizer) (67ø) H	#SI1812535OSC	#SI1812535OSN	—	#SI1812535OSP	#SI1812535OSI	#SI1812535OSS	$339.00
DC	18-200/3.5-6.3 IF Aspherical (62ø)	#SI1820035CAF	#SI182003563N	—	#SI1820035PAF	#SI1820035SA	#SI1820035MAF	$249.00
DC	18-200/3.5-6.3 OS (Optical Stabilizer) (72ø)	#SI1820035C	#SI1820035N	—	—	#SI1820035S	—	$369.00
DC	18-250/3.5-6.3 OS HSM (72ø)	#SI1825035C	#SI1825035N	—	#SI1825035CP	#SI1825035S	#SI1825035CSN	$479.00
DG	24-70/2.8 EX Aspherical (82ø)	#SI247028DGCA	#SI247028DGNA	—	#SI247028DGPA	#SI247028DGSS	#SI247028DGMA	$569.00
DG	24-70/2.8 EX IF HSM (82ø)	#SI247028C	#SI247028NF	—	#SI247028PS	#SI247028S	#SI247028SM	$899.00
DC	50-200/4-5.6 OS HSM (55ø)	#SI5020045DOC	#SI5020045DON	—	#SI5020045DOP	#SI5020045DSG	#SI5020045DOS	$159.00
DG	50-500/4.5-6.3 APO OS HSM (95ø)	#SI505004563C	#SI505004563N	—	#SI505004563P	#SI505004563SA	#SI505004563SM	$1,599.00
DG	70-200/2.8 EX Macro II HSM (77ø)	#SI7020028C	#SI7020028N	—	#SI7020028PSA	#SI7020028S	#SI7020028SO	$799.00
DG	70-200/2.8 EX OS HSM (77ø)	#SI7020028CQ	#SI7020028NI	—	#SI7020028P	—	#SI7020028SOQ	$1,699.00
DG	70-300/4-5.6 DL Macro Super II (58ø)	#SI703004SCAF	#SI70300456N	—	#SI703004PAF	#SI703004SA	#SI703004MAF	$159.00
DG	70-300/4-5.6 APO Macro Super II (58ø)	#SI703004DGCA	#SI70300456AN	—	#SI703004DGPA	#SI703004DGSA	#SI703004DGMA	$209.00
DG	70-300/4-5.6 OS (62ø)	#SI7030045C	#SI7030045N	—	#SI7030045P	#SI7030045S	#SI7030045SM	$399.00
DG	150-500/5-6.3 APO OS HSM	#SI150500C	#SI150500N	—	#SI150500P	#SI150500S	#SI150500M	$999.00
DG	300-800/5.6 APO EX HSM	#SI300800DGCA	#SI300800DGNA	#SI300800DGOA	—	#SI300800DGSA	—	$7,999.00
DG	1.4x EX APO Tele-Converter	#SI1.4XDGCAF	#SI1.4XDGNAF	—	#SI1.4XDGPAF	#SI1.4XDGSA	#SI1.4XDGMAF	$249.00
DG	2x EX APO Tele-Converter	#SI2XDGCAF	#SI2XDGNAF	—	#SI2XDGPAF	#SI2XDGSA	#SI2XDGMAF	$299.00
DG	EF-530 ST Flash	#SIEF530STC	#SIEF530STN	—	#SIEF530STP	#SIEF530STS	#SIEF530STSM	$139.00
DG	EF-530 Super Flash	#SIEF530C	#SIEF530N	—	#SIEF530P	—	#SIEF530SM	$199.00
DG	EM-140 TTL Ringlight	#SIEM140DGC	#SIEM140DGN	—	#SIEM140DGP	#SIEM140DGS	#SIEM140DGM	$379.00

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Metz

28 AF-3 TTL Digital Shoe Mount Flash	$108.00
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50 AF-1 TTL Shoe Mount Flash f/Canon or Nikon	$230.00
54 MZ-4 TTL Standard Shoe Mount Flash	$351.00
58 AF-2 TTL Shoe Mount Flash f/Canon or Nikon	$400.00
45 CL-4 TTL Handle Mount Flash Kit**	$680.00
76 MZ-5 TTL Handle Mount Flash**	$1,026.00

** with battery and charger

Quantum

Q-flash TRIO	$875.00
Q-flash T5D-R	$673.00
Q-flash T5D-R with Turbo Battery	$1,081.95
Q-flash T5D-R with Turbo Compact Battery	$1,096.95

Batteries

Battery 1 Compact	$124.95
Battery 1 $214.95	Turbo Battery $408.00
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Turbo Blade	$444.00
Turbo 3	$595.00

SUNPAK

RD-2000 Shoe Mount Flash	$59.95
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PF-30x TTL Shoe Mount Flash for Nikon, Canon	$59.95
PZ-40x II AF TTL Shoe Mount Blk f/Canon, Nikon	$131.95
PZ-42x II AF TTL Shoe Mount for Canon, Nikon	$139.99
622 Super Pro TTL Handle Mount Flash	$196.95

Vivitar

285HV Professional Auto	$89.95
Pearstone SB-4 AC Adapter f/285HV #PESB4	$14.95

SIGMA
18-200mm f/3.5-6.3 DC OS Digital Lens

- *Designed exclusively for Digital SLRs*
- Focus 1.5' to Infinity
- Mag. ratio of 1:3.9
- 72mm filter diameter
- Weight 21.6 oz

SIGMA
17-50mm f/2.8 EX DC OS Digital Lens

- *Designed exclusively for Digital SLRs*
- Minimum focus: 11"
- Optical Image Stabilization (OS)
- 77mm filter diameter
- Weight: 19.9 oz

TAMRON
60mm f/2.0 LD IF Macro Di-II Digital Lens

$100 Rebate Exp. 12-31-10

- *Designed exclusively for Digital SLRs*
- Minimum Focus 9.1'
- 55mm filter diameter
- Weight 14.1 oz

Tokina
11-16mm f/2.8 Pro DX AT-X Fisheye Digital Lens

- *Designed exclusively for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- Weight 1.2 lb

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BAGS & CASES

KATA DPS 3N1 Sling/Backpacks

3N1 bags provides fast equipment access and ultimate freedom allowing 3 carrying options in one while morphing from sling to backpack and back again fast and easy.

	10 Small	20 Med.	30 Large
SKU #	#KA31SBS	#KA31SBM	#KA31SBL
Color	Black	Black	Black
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	2	4	6
HOLDS Accessories	Yes	Yes	Yes
Price	**$89.98**	**$99.90**	**$129.90**

Lowepro Fastpack Backpacks

Protects your equipment and provides storage for accessories. Side-entry compartments let you quickly access gear and accessories, even while you're on the move.

	200	250	350
SKU #	#LOFP200*	#LOFP250*	#LOFP350*
Color	Black, Blue, Red		
HOLDS SLRs	1	1	1
HOLDS Lens/Flash	3	4	4
HOLDS Laptop	No	15.4"	17.4"
Price	**$74.95**	**$89.95**	**$112.95**

tamrac Aero Backpacks

Speed Pack's Dual Entry System allows camera access via side door or front panel. Weatherproof exterior and foam padded interior compartments for a custom equipment fit.

	Speed Pack 75	Speed Pack 85
SKU #	#TA3375*	#TA3385*
Color	Black, Rust	
HOLDS SLRs	1	1
HOLDS Lens/Flash	3	4
HOLDS Laptop	No	17"
Price	**$99.99**	**$129.99**

TRIPODS

GITZO Explorer Series

Six Layer, pultrusion (spun), 100% carbon fiber tubes, "G Lock" leg locks. Legs and center column. Can belocked at a wide range of angles making it the perfect wilderness field tripod. Requires Head.

(head sold separately)

	GT2531EX	GT2541EX
SKU #	#GIGT2531EX	#GIGT2541EX
Load Capacity	26.4 lbs	26.5 lbs
Max. Height	66.9"	64.6"
Folded Length	25.2"	21.3"
Weight	4.1 lbs	4.1 lbs
Price	**$674.90**	**$724.90**

Manfrotto 190X Series

Improved castings for reduced weight without compromising strength and stability. XB feature slow angle adapter, XProB features vertical/horizontal quick flip center column. Requires Head.

(head sold separately)

	190XDB	190XB	190XPROB
SKU #	#MA190XDB	#MA190XB	#MA190XPROB
Load Capacity	11 lbs	11 lbs	11 lbs
Max. Height	57.5"	57.1"	57.5"
Folded Length	21"	20.9"	22.4"
Weight	3.5 lbs	4 lbs	4 lbs
Price	**$104.90**	**$139.90**	**$149.90**

Manfrotto 055X Series

Similar in design and features to the 190X series but with increased operating height & max load capacity. 055XB features low angle adapter, 055XproB features vertical/horizontal quick flip center column. Requires Head.

(head sold separately)

	055XDB	055XB	055XPROB
SKU #	#MA055XDB	#MA055XB	#MA055XPROB
Load Capacity	15.4 lbs	15.4 lbs	15.4 lbs
Max. Height	70"	70"	70.3"
Folded Length	24"	24"	25.7"
Weight	4.6 lbs	5 lbs	5.3 lbs
Price	**$149.90**	**$174.90**	**$179.90**

FILTERS

SINGH-RAY Filters in stock

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	52mm	58mm	67mm	72mm	77mm
UV, Skylight (1B)	$13.35	$14.85	$22.35	$34.35	$38.85
UV, Skylight (1B) HMC	$19.35	$22.35	$32.85	$40.35	$49.35
UV, Skylight (1B) Super HMC	$26.85	$35.85	$41.85	$52.35	$56.85
Circular Polarizer	$35.89	$40.35	$58.35	$70.35	$82.35
Circular Polarizer HMC	$70.35	$76.35	$92.85	$130.35	$169.35
Circular Polarizer Ultra Thin Super HMC	$74.85	$83.85	$101.85	$149.85	$187.35
"Moose" Warm Circular Polarizer	$50.85	$59.85	$86.85	$107.85	$128.85
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	$17.85	$20.85	$32.35	$40.35	$49.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	$17.85	$20.85	$32.85	$40.39	$49.35
K2 Yel, X0 Yel/Gm, Grn X1, Or G, Red 25A HMC	$23.89	$26.85	$38.85	$46.35	$56.85
Close Up Set	$40.35	$49.35	$68.85	$88.35	$97.35
Intensifier – Blue, Green Field, Enhancement (Red)	$38.35	$49.35	$62.85	$70.35	$83.85
Neutral Density 2x, 4x, 8x	$17.85	$20.85	$32.85	$40.35	$49.35
Neutral Density 2x, 4x, 8x HMC	$23.85	$26.85	$38.85	$46.35	$56.85
Star 6, Star 8	$23.85	$26.85	$40.35	$46.35	$53.85

heliopan

Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier.

	55mm	58mm	67mm	72mm	77mm
Skylight (1B), UV	$39.99	$41.99	$62.99	$77.99	$89.99
Skylight (1B), UV SH-PMC	$72.99	$78.99	$103.99	$131.99	$157.99
Circular Polarizer	$109.99	$116.99	$145.99	$173.99	$187.99
Circular Polarizer SH-PMC	$155.99	$165.99	$206.99	$233.99	$261.99
#5, #8, #11, #13, #15, #22, 81A, 81B, 81C	$49.99	$51.99	$78.99	$96.99	$108.99
Digital Filter	$176.99	$180.99	$222.99	$261.99	$301.99

B+W

B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off.

	55mm	58mm	67mm	72mm	77mm
UV	$21.00	$23.00	$33.50	$42.00	$47.50
UV Multi-Coated	$38.50	$38.50	$52.00	$64.50	$88.00
Circular Polarizer	$63.00	$65.00	$81.50	$93.50	$105.00
Circular Polarizer Multi-Coated	$90.00	$93.50	$117.00	$134.50	$160.50
81A, B, KR3, 6, 12, 15	$26.50	$26.50	$36.00	$42.00	$49.00
KB1.5, 3, 6, 12, 15, 20	$28.50	$28.50	$35.00	$40.50	$47.50
#021, 023, 041, 060, 061, 090	$24.50	$24.50	$36.00	$42.00	$49.00
Graduated (N.D. & Colors)	$46.50	$47.50	$58.50	$68.00	$82.50
ND .9, 1.8, 3.0, 4.0, 6.0	$42.00	$42.00	$67.50	$84.00	$94.50
Close-Up Lenses 0.25 – 5.0	$24.50	$24.50	$36.00	$42.00	$49.00

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Digital Essentials Kits In Stock

DIGITAL HT FILTERS

	52mm	58mm	62mm	72mm	77mm
812 Warming	$64.95	$74.95	$99.95	$109.95	$129.95
Grad ND 0.6	$74.95	$84.95	$109.95	$119.95	$139.95
Circular Polarizer	$109.95	$129.95	$159.95	$199.95	$219.95
Ultra Clear	$49.95	$59.95	$69.95	$74.95	$79.95
Haze 86	$54.95	$64.95	$74.95	$84.95	$99.95
ND 1.2	$64.95	$74.95	$99.95	$109.95	$129.95
ND 0.6	$64.95	$74.95	$99.95	$109.95	$129.95
Soft FX3	$74.95	$84.95	$109.95	$119.95	$139.95
Star 4 pt 2	$64.95	$74.95	$99.95	$109.95	$129.95

FILM – B&W AND COLOR

COLOR PRINT FILM

	Kodak Gold GA 100	Kodak Gold GB 200	Kodak Gold Max GC 400
135-24	**2.19**	**2.49**	**1.99**
135-36	**2.79**	—	**2.99**

	Kodak Portra 160NC	Kodak Portra 160VC	Kodak Portra 400	Kodak Portra 400VC	Kodak Ektar 800	Kodak Ektar 100
135-36	**5.49**	**5.79**	**5.99**	**5.99**	**9.50**	**4.35**
120 Roll	**3.69**	**3.99**	**4.89**	**4.30**	**5.99**	**3.69**
220 PP (5)	**48.70**	—	**49.95**	—	—	—

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	Fujifilm Superia CA 200	Fujifilm Superia CH 400
	1.99	**1.99**
	1.99	—

Fujifilm Pro	160C	160S	400H
135-36	**5.75**	**4.99**	**6.89**
120 Roll	—	—	**5.09**
220 Roll	—	**7.95**	—

PROCESSING MAILERS

Fuji Slide Processing

36 Exposures (35mm) **9.49**

A&I Processing

	35mm	120	220
Slide E6	**9.49**	**9.49**	**18.95**
Print C41	**13.49**	**15.49**	**30.95**
B&W	**16.75**	**16.75**	—

COLOR SLIDE FILM

	Kodak Ektachrome Professional E Series 100 VS	Kodak Ektachrome Professional E Series 100 G	Kodak Ektachrome Professional E Series 200
135-36	**6.99**	**7.50**	**9.95**
120 Roll	**5.25**	**5.59**	—
220 PP (5)	**54.95**	—	—

	Fujifilm Fujichrome Sensia RA 100	Fujifilm Fujichrome Professional Velvia RVP Pro 50	Fujifilm Fujichrome Professional Velvia RVP 100	Fujifilm Fujichrome Professional Astia RAP100F	Fujifilm Provia RDP100F	Fujifilm Provia RXP III 400X
135-36	**4.79**	**6.95**	**5.99**	**7.55**	**6.69**	**9.89**
120 Roll	—	**5.99**	**4.59**	**3.99**	—	**5.95**
220 Roll	—	—	—	**10.99**	—	—

BLACK & WHITE PRINT FILM

	Kodak Plus-X 125	Kodak Tri-X 400	Kodak TMX 100	Kodak TMY 400	Kodak TMZ 3200	Kodak BW 400 CN
135-36	**4.25**	**3.45**	**3.99**	**3.75**	**6.99**	**5.25**
120 Roll	**4.75**	**3.75**	**3.95**	**3.59**	—	—

	Ilford Pan F+ 50	Ilford FP4+ 125	Ilford HP5+ 400	Ilford Delta Pro 100	Ilford Delta Pro 400	Ilford Delta Pro 3200	Fujifilm XP-2 Super 400	Fujifilm Infrared SFX 200	Fujifilm Acros 100	Fujifilm Neopan 400	AGFA SLIDE Scala 200
135-36	**5.49**	**5.09**	**3.89**	**5.31**	**5.52**	**7.07**	**5.64**	**6.79**	**3.99**	**4.50**	**7.99**
120 Roll	**4.21**	**3.69**	**3.58**	**3.90**	**3.99**	**4.25**	**4.11**	**6.95**	**3.54**	—	—

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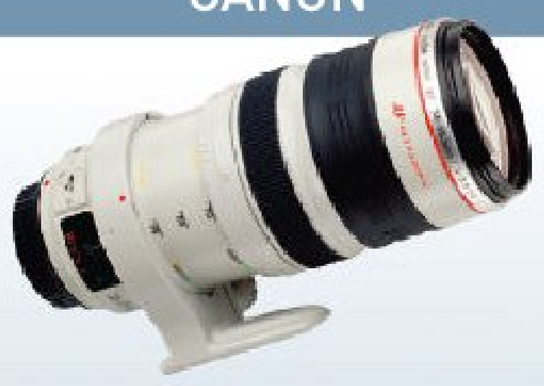

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Description	Part No.	Price
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EF 15mm f/2.8 Fisheye	CA4040	$719.99
EF 50mm f/1.2L USM	CA40450	$1,619.00
EF 50mm f/1.4 USM	CA4046	$389.95
EF 85mm f/1.2L II USM	CA40512	$2,199.00
EF 85mm f/1.8 USM	CA40515	$419.95
EF 100mm f/2 USM	CA4049	$479.99
EF 100mm f/2.8L IS Macro USM	CA40529	$1,049.00
EF 200mm f/2.0L IS USM	CA40544	$5,999.00

Full Frame Zoom Lenses

Description	Part No.	Price
EF 16-35mm f/2.8L II USM	CA406091	$1,699.95
EF 17-40mm f/4.0 L USM ZOOM	CA40611	$839.99
EF 24-70mm f/2.8L USM ZOOM	CA40644	$1,449.00
EF 24-105mm f/4L IS USM	CA40646	$1,249.00
EF 28-135mm f/3.5-5.6 IS USM	CA4070	$479.95
EF 70-200mm f/2.8 L USM	CA4078	$1,449.00
NEW EF 70-200mm f/2.8 L IS II	CA40782	$2,499.00
EF 70-200mm f/4.0 L USM	CA4079	$709.99
EF 70-200mm f/4L IS USM	CA40792	$1,349.00
NEW EF 70-300mm f4-5.6 IS II USM	CA40682	$1,599.99
EF 75-300mm f/4-5.6 III	CA4088	$199.99
EF 100-400mm f/4.5-5.6L IS USM	CA4084	$1,799.00

APS-C Sensor Lenses

Description	Part No.	Price
EF-S 60mm f/2.8 Macro	CA40616	$449.99
EF-S 10-22mm f/3.5-4.5 USM	CA40606	$859.99
EF-S 15-85mm f/3.5-5.6 IS USM	CA40608	$799.99
EF-S 17-55mm f/2.8 IS USM	CA40617	$1,199.00
EF-S 18-55mm f/3.5-5.6 IS	CA406142	$199.99
EF-S 18-135mm f/3.5-5.6 IS USM	CA40619	$499.99
EF-S 18-200mm f/3.5-5.6 IS	CA40621	$699.99
EF-S 55-250mm f/4-5.6 IS	CA40737	$299.00

NIKON

Prime Lenses

Description	Part No.	Price
24mm f/1.4G ED AF-S	NT21113	$2,199.95
35mm f/1.4G AF-S	NT21134	$1,799.95
35mm f/2.0D AF	NT2114	$389.95
50mm f/1.8D AF	NT2116	$134.95
50mm f/1.4G AF-S	NT21157	$484.95
60mm f/2.8G ED AF-S MICRO	NT21165	$599.95
85mm f/1.4G AF-S	NT21171	$1699.95
85mm f/1.8D AF	NT2119	$489.95
105mm f/2.8G VR MICRO-NIKKOR	NT21232	$984.95

Full Frame Zoom Lenses

Description	Part No.	Price
14-24mm f/2.8G ED AF-S	NT21394	$1,999.95
16-35mm f/4G ED VR AF-S	NT21395	$1,259.95
24-120mm f//3.5-5.6G ED-IF VR	NT21201	$669.95
24-120mm f/4G ED VR AF-S	NT21198	$1,299.95
24-70mm f/2.8G ED AF-S	NT21202	$1,889.95
24-85mm f/2.8-4D IF AF	NT21265	$744.95
28-300mm f/3.5-5.6G ED VR AF-S	NT21226	$1,049.95
70-200mm f/2.8G ED-IF AF-S VR II	NT21276	$2,399.95
70-300mm f/4.5-5.6G AF-S VR	NT21415	$589.95
80-200mm f/2.8D ED AF	NT2140	$1,224.95

APS-C Sensor Lenses

Description	Part No.	Price
DX 10.5mm f/2.8G ED FISHEYE	NT21075	$774.95
DX 35mm f/1.8G AF-S	NT20192	$199.95
DX 85MM F3.5G VR AF-S MICRO	NT21193	$529.95
DX 10-24mm f/3.5-4.5G AF-S	NT21388	$899.95
DX 16-85mm f/3.5-5.6G ED VR AF-S	NT21362	$699.95
DX 17-55mm f/2.8G IF-ED AF-S	NT21374	$1,539.95
DX 18-105mm f/3.5-5.6G VR AF-S	NT213777	$399.95
DX 18-200mm f/3.5-5.6G VR II	NT213779	$849.95
DX 55-200mm f/4-5.6G ED AF-S	NT21267	$199.95
DX 55-200mm f/4-5.6 ED AF-S VR	NT21268	$249.95
DX 55-300mm f/4.5-5.6G ED VR	NT21270	$399.95

TAMRON

Prime Lenses

Description	Canon	Nikon	Price
SP 90mm Di f/2.8 Di MACRO	TR1096	TR10971	$499.99
SP 180mm f/3.5 Di MACRO	TR1105	TR1100	$739.00

Full Frame Zoom Lenses

Description	Canon	Nikon	Price
SP 28-75mm f/2.8 XR Di LD	TR2715	TR27101	$499.99
28-200mm f/3.8-5.6 XR DI	TR35170	TR35173	$299.99
28-300mm XR Di LD ASP(IF)	TR3821	TR3822	$419.99
28-300mm f/3.5-6.3 XR VC DI	TR38251	TR38261	$629.99
SP 70-200mm f/2.8 DI	TR39500	TR39502	$769.99
70-300mm f/4-5.6 DI	TR35910	TR35913	$199.99
SP 70-300mm f4-5.6 VC	TR39550	TR39551	$449.99
SP 200-500mm f/5-6.3 Di LD IF	TR4000	TR4005	$949.99

APS-C Sensor Lenses

Description	Canon	Nikon	Price
SP 60mm f/2 DI II 1:1 MACRO	TR10650	TR10651	$524.99
SP 10-24mm f/3.5-4.5 DI-II	TR20090	TR20091	$499.99
SP 17-50mm f/2.8XR DI II	TR20300	TR20303	$499.99
SP 17-50mm f/2.8 VC DI II	TR20290	TR20293	$649.99
18-200mm f/3.5-6.3 XR DI II	TR20310	TR20316	$289.99
18-250mm f/3.5-6.3 XR DI -II	TR20320	TR203260	$329.99
18-270mm f/3.5-6.3 DI-II VC	TR20330	TR20331	$629.99

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Olympus E-PL1 (Champagne) w/14-42mm	OM05014	$499.99
Olympus E-PL1 (Slate Blue) w/14-42mm	OM05016	$499.99
Olympus E-P2 (Black)	OM05020	$749.99
Olympus E-P2 (Black) w/14-42mm	OM05022	$799.99
Olympus E-P2 (Black) w/17mm	OM05024	$799.99
Pen 17mm f/2.8	OM0600	$299.99
Pen ED 9-18mm f/4.0-5.6	OM0640	$699.99
Pen ED 14-42mm f/3.5-5.6	OM0650	$299.99
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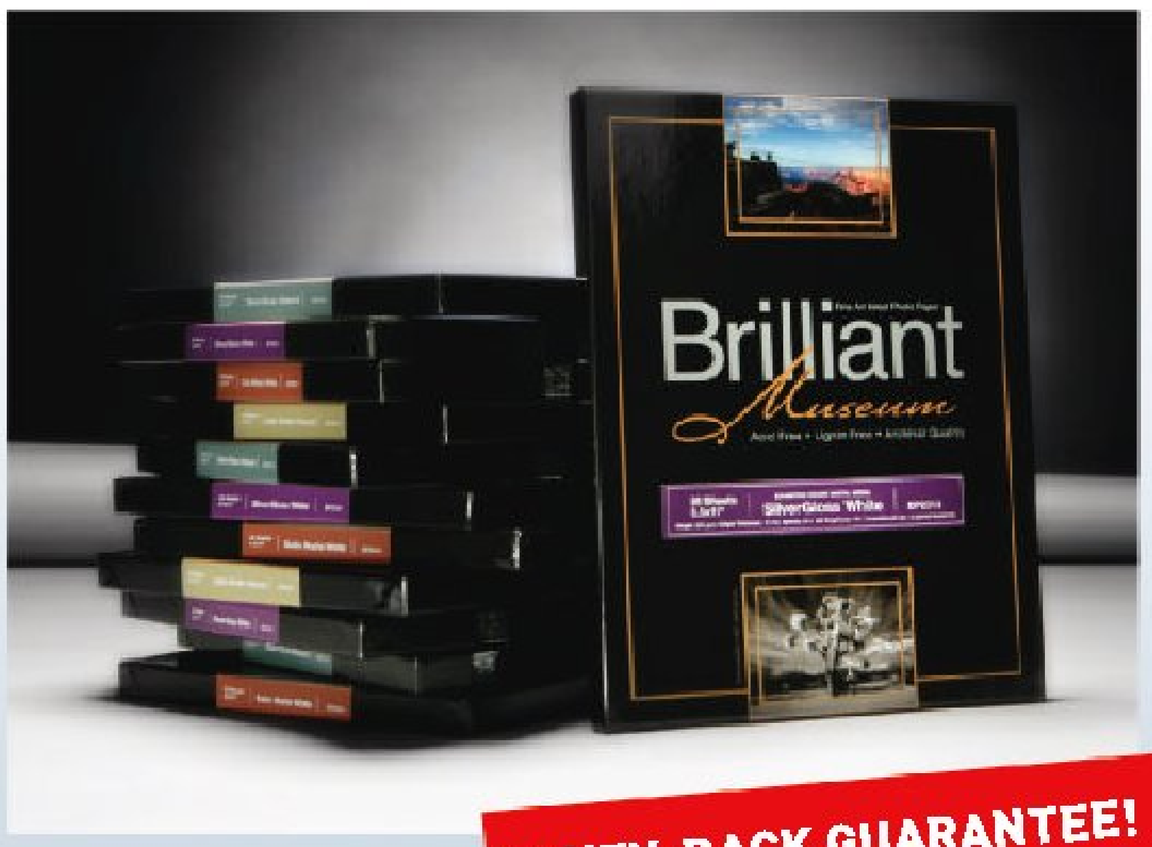

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SilverGloss White 17X22 25	BP2340	$123.99
SilverGloss White 17"X39' ROLL	BP2350	$94.99
SilverGloss White 24"X39' ROLL	BP2360	$125.99
SilverGloss White 44"X39' ROLL	BP2370	$229.99
SilverGloss Natural 8.5X11 25	BP2410	$34.99
SilverGloss Natural 11X17 25	BP2420	$63.99
SilverGloss Natural 13X19 25	BP2430	$93.99
SilverGloss Natural 17X22 25	BP2440	$123.99
Satin Matte White 8.5X11 25	BP2510	$26.99
Satin Matte White 11X17 25	BP2520	$53.99
Satin Matte White 13X19 25	BP2530	$69.99
Satin Matte White 17X22 25	BP2540	$96.99
Satin Matte White 17"X39' ROLL	BP2550	$76.99
Satin Matte White 24"X39' ROLL	BP2560	$99.99
Satin Matte White 44"X39' ROLL	BP2570	$189.99
Satin Matte Natural 8.5X11 25	BP2610	$26.99
Satin Matte Natural 11X17 25	BP2620	$53.99
Satin Matte Natural 13X19 25	BP2630	$69.99
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CF 16GB	IM18731
CF 32GB	IM18732

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SDHC 8GB	IM18618
SDHC 16GB	IM18619
SDHC 32GB	IM18620
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CF 8GB	IM18613
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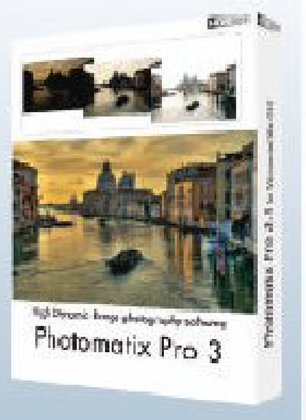

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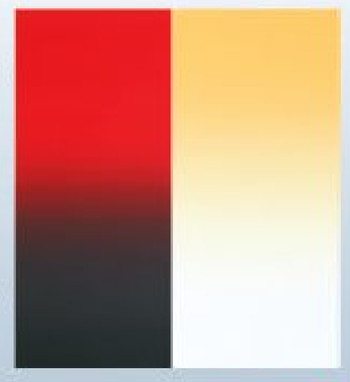

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CONTINUED FROM PAGE 74

In the Field

One advantage of an advanced DSLR is a more user-friendly design. The D7000 sports two command wheels, so shooting in manual mode is seamless, with one wheel controlling aperture and the other shutter speed. Thanks to Nikon's ample customization, you can choose not just which wheel controls what, but which direction you turn to increase or decrease the numeric value of a setting, and which direction the displays move as you change a setting.

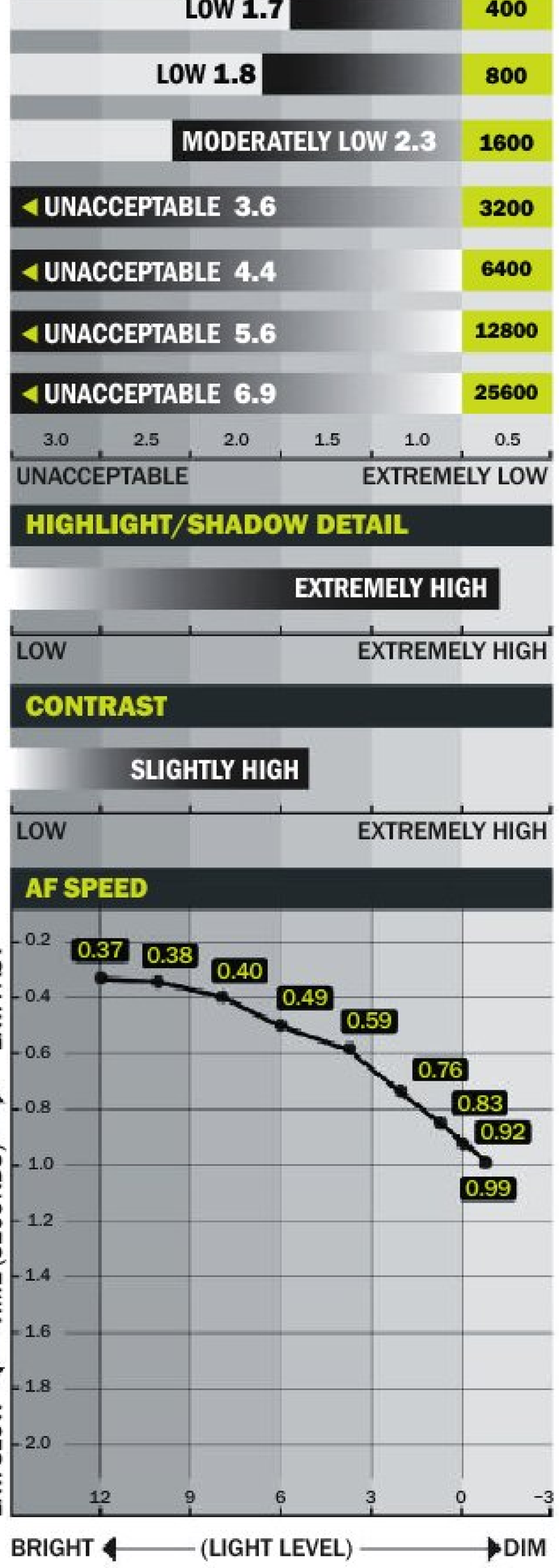
Like the D3100, the D7000 employs a flip-switch to enter live-view shooting mode with a button in the center, adorned with a red dot, to start or stop video recording while you're in live view. This made live-view shooting extremely convenient and led to our using it more frequently than usual. If only the D7000 had an articulated LCD screen (like the D5000), it would have been among the best live-view experiences we've had.

The second Nikon to record 1080p video (the first was the D3100), it delivered impressive video quality, with accurate-looking, well-saturated colors and relatively few artifacts. But, at its top resolution of 1920x1080 pixels, you're limited to 24 frames per second instead of the 30 fps that's native to most TVs. For a 30-fps frame rate, res drops to 720p. While we excused this at the D3100's price ($600 less than the D7000), we'd prefer to see 30 fps at 1080p from a camera in this class.

Another new addition to the body is a button to select AF mode, located in the middle of the switch for auto/manual focus. While experienced Nikon shooters might be left hunting for this control, as we were

One reason to step up to a D7000 is its ability to trigger off-camera flash units using its built-in pop-up flash. Cameras below the D7000 in Nikon's line can't do that.

TEST RESULTS



SPECIFICATIONS

IMAGING: 16.2MP effective, APS-C sized CMOS sensor captures images at 4928x3264 pixels with 14 bits/color in RAW.

STORAGE: SD/SDHC/SDXC stores JPEG, NEF RAW, and RAW + JPEG files.

VIDEO: Up to 1920x1080p, 24 fps or 1280x720p, 30 fps, MOV H.264 format files; built-in mono mic, stereo mic input, contrast-detection AF with continuous and subject tracking modes.

BURST RATE: Full-sized JPEGs (Fine mode), up to 31 shots at 6 fps; RAW (14-bit), up to 10 shots at 6 fps.

AF SYSTEM: TTL phase detection with 39 illuminated focus points (9 cross-type); single-shot and continuous AF with 3D predictive tracking. Tested sensitivity down to EV −1 (at ISO 100, f/1.4).

LIVE VIEW AF: TTL contrast detection.

SHUTTER SPEEDS: 1/8000 to 30 sec, plus B (1/3-EV increments); 150,000-cycle rating.

METERING: 2,016-pixel RGB sensor TTL metering, evaluative, centerweighted, and spot (approx. 2.5% of frame), EV 0–20 (ISO 100).

ISO RANGE: ISO 100–12,800 (in 1/3-EV increments), expandable to ISO 25,600 (in 1-EV increment).

FLASH: Built-in pop-up with i-TTL autoflash, GN 39 (ISO 100, feet); wireless flash control of off-camera units; flash sync to 1/250 sec.

VIEWFINDER: Fixed eye-level pentaprism.

LCD: 3-inch TFT with 921,000-dot resolution.

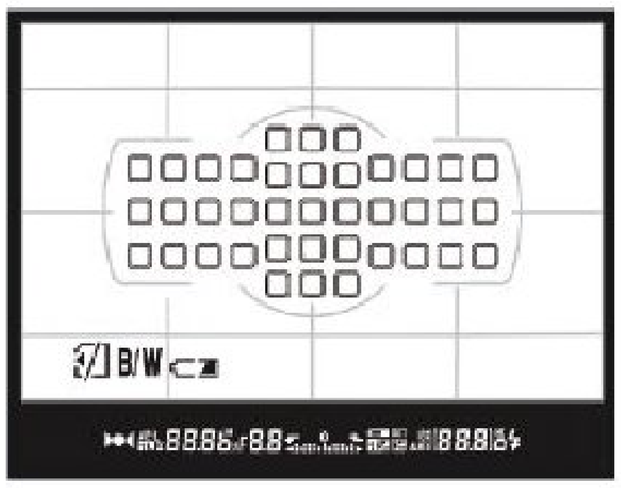
OUTPUT: Hi-Speed USB 2.0, mini-HDMI video, composite video, remote/GPS jack.

BATTERY: Rechargeable EN-EL15 Li-ion, CIPA rating 1050 shots.

SIZE/WEIGHT: 5.2x4.1x3.0 in., 1.7 lb with an SD card and battery.

STREET PRICE: $1,200, body only; $1,500, with 18–105mm f/3.5–5.6 VR lens.

INFO: www.nikonusa.com



VIEWFINDER TEST: Accuracy, 100% (Excellent); Magnification, 0.95X (Excellent).

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on first picking up the D7000, it proved a great way to control that function. It also underscores the fact that higher-level photography is truly a two-handed endeavor.

In fact, once you learn the placement of the D7000's controls, you likely won't pull your eye away from the optical viewfinder. Most essential controls can be operated through external buttons, with settings visible in the window. And the finder's 100-percent accuracy and ample magnification are a big plus.

One of the few controls that isn't a hard button is drive mode. For the first time in a camera at this level, Nikon included a locking wheel on the top of the body's upper left side to control this, as on its higher-end cameras. Unlike those models, the mode dial sits atop that wheel on the D7000.

Typical of a Nikon in this class, the grip is extremely comfortable, with a nice indent on the inside for your fingertips and a ridge underneath the shutter button for leverage when tilting the camera up and down. The body has a decent amount of heft, and it balanced well even with moderately heavy lenses such as the full-frame 24–70mm f/2.8 Nikkor, which yields a field of view similar to a 36–105mm due to the D7000's APS-C sensor's 1.5X crop factor.

Bottom Line

The Nikon D7000 is a pleasure to use, and it carries on the tradition of the company's very impressive advanced midrange DSLRs. If you have Nikon glass and are ready to upgrade, you won't regret it.

However, if you are looking to enter the DSLR world at this level and are not yet committed to a particular brand, you should read our Canon 60D test to learn about a model that's very competitive with the D7000 in performance and features. —*Philip Ryan*

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CONTINUED FROM PAGE 79

can Museum of Natural History, for instance: With the front of the lens pressed to the glass to avoid reflections, we ended up looking down at the LCD, as you would when framing with a waist-level reflex camera.

Granted, the contrast AF in live-view mode remains sluggish compared with the phase-detection AF used with the optical viewfinder, but when your subject isn't moving, and you can take some time to compose the image, it works well.

We did like Nikon's flip-switch better for entering and exiting live-view mode, and its proximity to the video-record button makes shooting movies a much more seamless experience than with the Canon. On the 60D, you have to enter a special video mode using the mode dial to record video.

Burst shooters should appreciate the 60D's ability to capture up to 58 full-size, highest-quality JPEGs at 5.3 frames per second. That's significantly more than the D7000's 31 shots, though the Nikon captures at 6 fps. When the difference in frame rate is as small as this, we tend to prefer the ability to shoot more images per burst.

CONTINUES ON PAGE 112

With an array of four buttons and a spacious LCD to display the current settings, the top of the 60D is like a control center for your DSLR.

Its dual command wheels make changing settings a breeze.

SPECIFICATIONS

IMAGING: 18MP effective APS-C sized CMOS sensor captures images at 5184x3456 pixels each, with 14 bits/color in RAW.

STORAGE: SD/SDHC/SDXC stores JPEG, CR2 RAW, and RAW+JPEG files.

BURST RATE: Full-sized JPEGs (Fine mode) up to 58 shots at 5.3 fps; RAW, up to 16 shots at 5.3 fps.

AF SYSTEM: TTL phase detection with 9 illuminated focus points (all cross-type); single-shot, continuous with Predictive AI Servo tracking. Tested sensitivity down to EV –2 (at ISO 100, f/1.4).

SHUTTER SPEEDS: 1/8000 to 30 sec, plus B (1/3-EV increments); 100,000-cycle rating.

METERING: 63-zone TTL metering, evaluative, partial (6.5% of finder), centerweighted, and spot (2.8% of finder), EV 1–20 (ISO 100, f/1.4).

VIDEO: Records at up to 1920x1080 at 30fps; or 1280x720 at 60fps in MPEG 4 H.264 MOV format; built-in mono microphone, stereo minijack input.

ISO RANGE: ISO 100–6,400; expands to ISO 12,800 (in 1/3-EV increments).

FLASH: Built-in pop-up with E-TTL II autoflash and wireless triggering of optional flash units, GN 43 (ISO 100, feet), covers the field of view of a 17mm lens; flash sync to 1/250 sec.

VIEWFINDER: Fixed eye-level pentaprism.

LCD: 3-inch articulated TFT with 1.04 million-dot resolution.

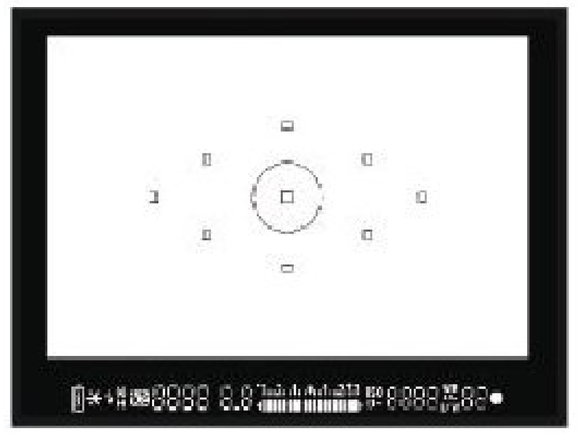
OUTPUT: Hi-Speed USB 2.0, composite video.

BATTERY: Rechargeable LP-E6 Li-ion, CIPA rating 1100 shots.

SIZE/WEIGHT: 5.7x4.2x3.1 in., 1.7 lb with an SD card and battery.

STREET PRICE: $1,100, body only; $1,400, with 18-135mm lens.

INFO: www.canoneos.com



VIEWFINDER TEST: Accuracy, 96% (Excellent); Magnification, 0.95X (Excellent).

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CONTINUED FROM PAGE 110

Typical of cameras in this class, the 60D has plenty of options for customization. You can reverse the direction of the command wheels, and assign the function of numerous buttons to configure the camera to your shooting style. As with the EOS 7D, there's a handy screen that shows you the buttons that you're changing so you don't have to hunt for them when setting up the camera.

Two minor places where the 60D doesn't match the Nikon D7000 are its viewfinder and memory card slot. The Nikon's finder is 100 percent accurate, while the 60D sports a 96% accurate finder. If you've never shot with a 100% accurate finder, then you won't notice the difference, but if you have, or if you are extremely picky about what you place at the edge of your frame and don't like to crop, then you might want to consider the Nikon, or Canon's EOS 7D.

The D7000 also has dual SD card slots. This can come in handy for backups, but isn't as big a deal as the viewfinder.

The Bottom Line

Choosing an advanced DSLR is never easy. If you're already a Canon shooter and wondering whether to upgrade to the 60D, it makes plenty of sense to do so. It surpasses the 50D in most areas, while adding video capture and an articulated screen.

If you're trying to choose between the 60D and the D7000, as we said in the Nikon's test, we give the edge to Canon. It has higher resolution, one stop better noise control (and more resolving power to sacrifice if you opt for heavier noise reduction), and can focus in dimmer light than the Nikon. Case closed.

—Philip Ryan

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LAND'S END

CONTINUED FROM PAGE 57

Filters? A polarizer will be useful to cut down glare when photographing streams and waterfalls, and to darken blue skies (but beware of uneven polarization in the sky when using a wide-angle lens).

Split neutral-density filters will help when balancing the exposure of the sky with that of the land at sunrise and sunset.

And consider using overall neutral-density filters to lengthen exposure times to blur the movement of fast-moving clouds over the mountains for an impressionistic look.

Pack light when hiking in the mountains. Although most of the trails aren't unduly strenuous, you'll appreciate lighter equipment when roaming the backcountry. A sturdy carbon-fiber tripod and a good photo backpack will make your experience much more enjoyable.

When to Go

Our winter is Argentina's summer. Spring arrives in Patagonia in November. From January through

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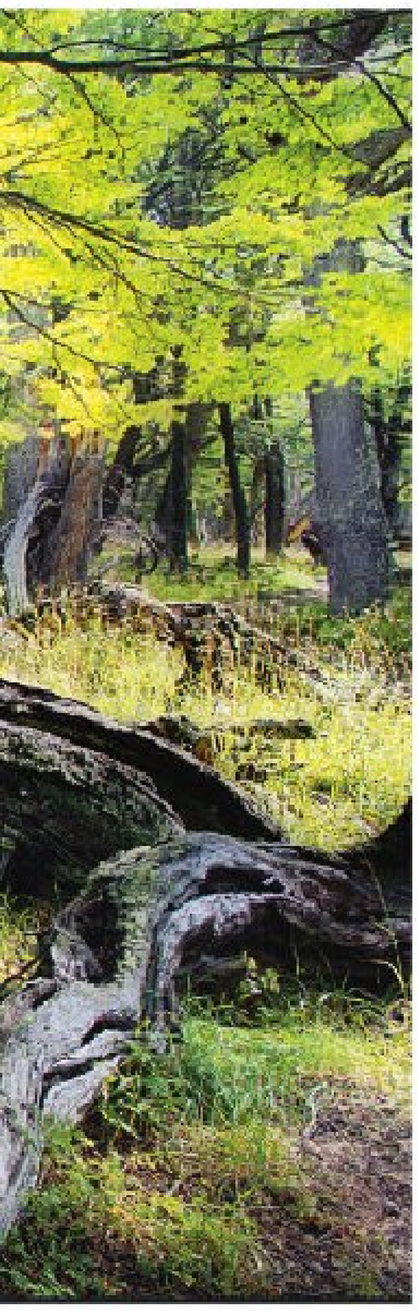

LENGA FOREST, RIO ELÉCTRICO TRAIL Plant combined two exposures for shadow and highlight detail, blending in a blurred copy to soften the light. Tripod-mounted EOS 5D Mark II with 17–40mm f/4L Canon EF lens; bracketed around 1 sec at f/13, ISO 50.

LAGUNA DE LOS TRES BELOW MONTE FITZ ROY Small aperture, f/16, created a diffraction star around the sun. Same gear as above; 1/100 sec at ISO 100.

March, high summer temperatures are very comfortably in the 70s F. Early April is the time for peak fall color and the approach of winter.

Be aware that the Andes make their own weather. Although summer temperatures are often comfortable, cold weather can strike at any moment—I've experienced 75-degree weather one day and snow the next. Be prepared and bring some winter clothing along, just in case. A down parka packs light and will keep you toasty warm if you need it. Wet weather is not uncommon, so bring some rain gear, including protection for your equipment, as well.

Finally, Patagonia is infamous for its winds, which can make even warm days seem like cold ones. A windproof layer will definitely come in handy.

Professional nature photographer Ian Plant lives in Virginia. He leads several workshops a year, including one in Patagonia this March. For more images, workshops, and instructional e-books, visit ianplant.com.

Travel Tips

INTERNATIONAL flights arrive in Buenos Aires at Ministro Pistarini Airport (airport code EZE), also called Ezeiza Airport. To get to the town of El Chaltén, you need to transfer by cab or bus from Ezeiza to Jorge Newbery Airport (AEP) to catch a flight to El Calafate (FTE). From Calafate, there is regular bus service to Chaltén, or you can rent a car. The drive from Calafate to Chaltén is about three hours over a newly paved highway.

U.S. citizens need only a passport when traveling to Argentina, although you will have to pay a visa fee ($140) when arriving at Ezeiza airport, plus an exit fee of $28 when you leave. Most businesses in Argentina take either Argentine pesos or U.S. dollars, and many take credit cards.

Lodging is typically inexpensive, but nonetheless clean and comfortable.

Make sure you have an appropriate international calling plan to use your cell phone—when you can. Although Chaltén doesn't currently have cellular service, you'll find many phone/internet shops in town where you can make calls and log onto the web for a relatively low price.

You won't find a camera store in Chaltén, so bring backup gear. Argentina uses 220–240-volt electrical outlets, which require an adapter for North American plugs (U.S. outlets are 110–120 volts). Most laptops and camera-battery chargers are compatible with 220 volts and won't need a voltage converter, but check to be sure before plugging anything in!

Resources

- **GENERAL INFO ABOUT TRAVEL TO ARGENTINA:** travel.state.gov/travel/cis_pa_tw/cis/cis_1130.html
- **SPECIFIC INFO ON LOS GLACIARES NATIONAL PARK:** www.losglaciares.com/en/parque/index.html
- **CHALTÉN TRAVEL** (www.chaltentravel.com) is a local agency that offers packages and tours throughout Patagonia.
- **LOS GLACIARES NATIONAL PARK TRAVEL & TREKKING GUIDE** (Zagier & Urruty Publications, 2006), is arguably the best guide to hiking the Chaltén area.
- **MY OWN PATAGONIA ADVENTURE TRAVELOGUE:** ianplant.com/photo_journal_patagonia_1.htm. Don't be daunted by the punishment I describe in my journal—most of the trails in Los Glaciares are far less demanding!

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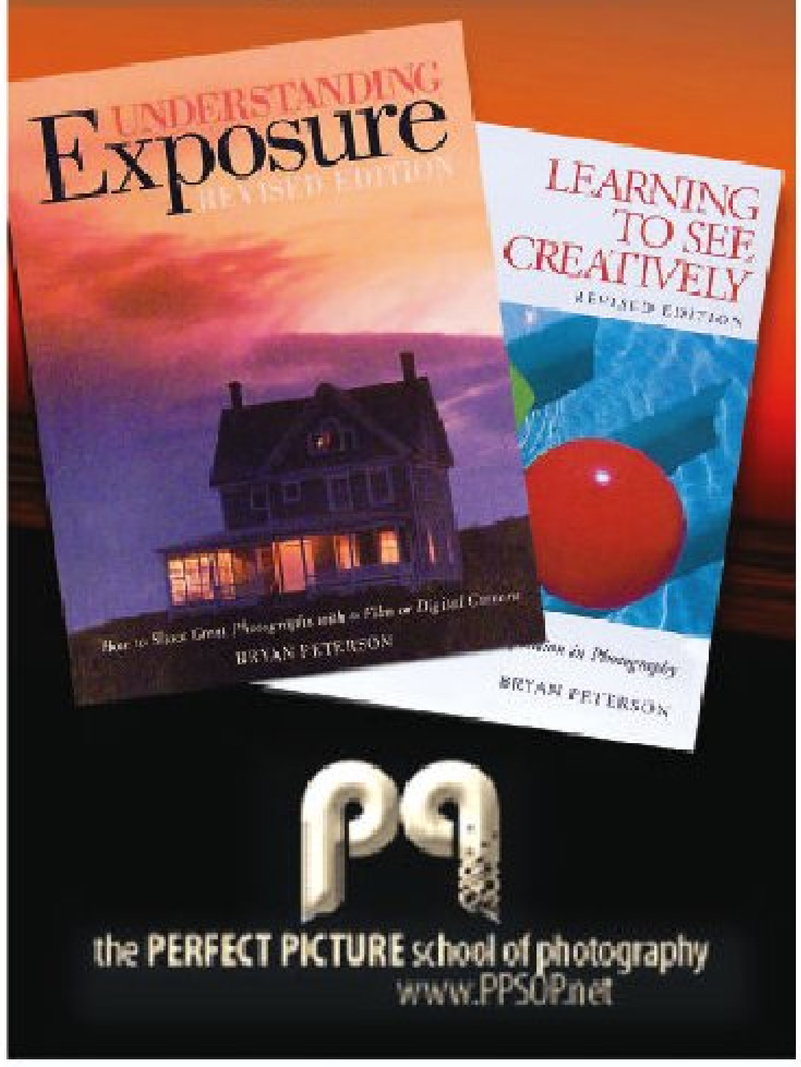

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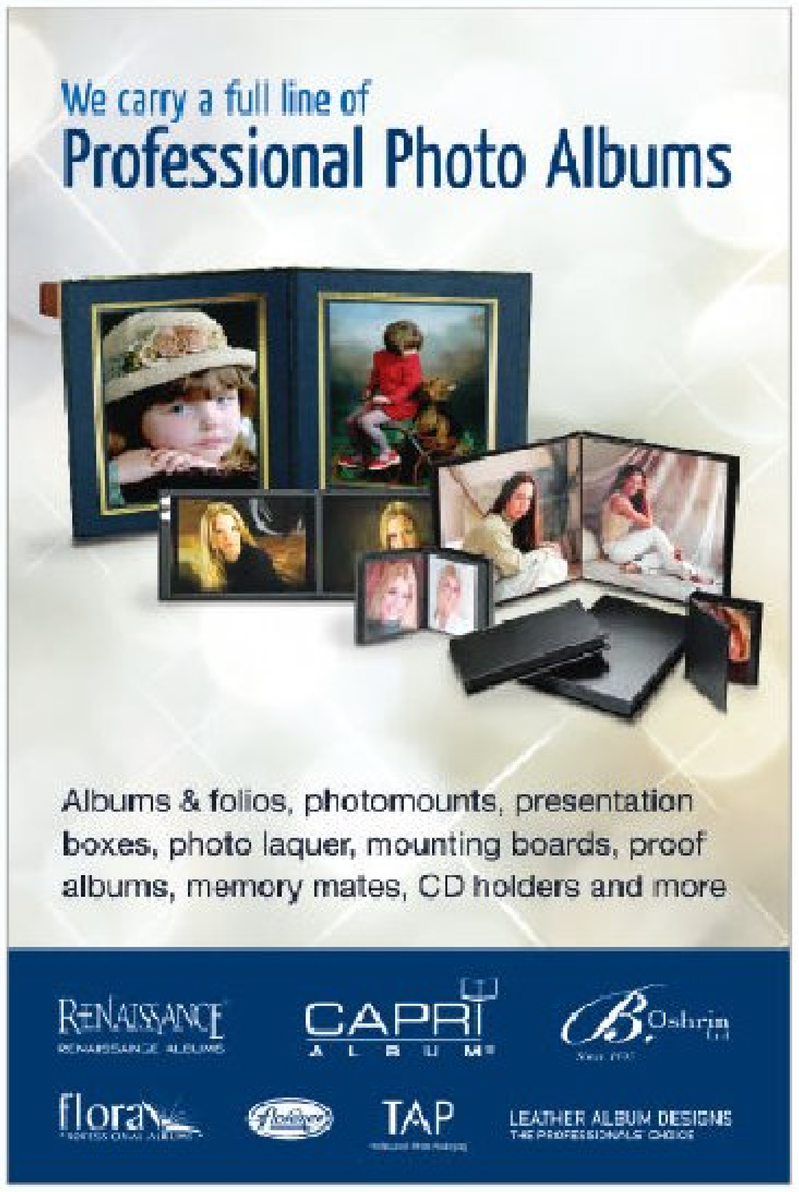

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10 THINGS ABOUT LENSES

CONTINUED FROM PAGE 71

7 Smallest is Not Best

Lenses are almost always sharpest at intermediate apertures, not the smallest. This runs counter to intuition: Since small apertures provide greater depth of field, you might think they'd provide maximum sharpness. Not so. Without getting into the science, the smallest apertures tend to degrade images. There may be more depth in the image, but if you blow up the area you focused on, you'll almost always find it somewhat softer at small apertures than at larger ones.

Photographers who want maximum sharpness in images will avoid smaller apertures for this reason. An old rule of thumb is that lenses tend to be sharpest at an aperture 2 to 3 stops down from maximum. On an f/2.8 lens, this would be f/5.6 to f/8.

8 Macro Gets You Closer

There are many accessories that can allow any lens to focus extra close. But for this task, nothing beats a macro lens. These are formulated to focus very tightly without any accessories, and are optimized for those distances.

The close-focusing distance of a lens, though, is not a good measure of macro capability. (A 100mm lens that can focus to 4 inches will give you a tighter close-up than a 50mm lens that can focus to 3 inches.) Instead, macro lenses are rated by magnification, determined by the focal length divided by the closest focusing distance of the lens. That 100mm lens that can focus to 4 inches (about 100mm) is said to have a magnification of 1X, also called 1:1 or life size.

Unfortunately, the term macro has marketing value, so makers of lenses with magnifications of, say, 1:5, call them macro. Not in our book. We list maximum magnification in our lens tests.

9 No Lens is Perfect

No lens is perfect, and some lenses are more imperfect than others. Among common imperfections, perhaps linear distortion is the most noticeable and annoying. This is the tendency of a lens to bow straight lines outward (barrel distortion) or inward (pincushion distortion). These days you can minimize distortion in your photos using software (see Software Workshop on page 46 to learn how).

Because lenses bend light, they can also act as prisms and break light up into the component colors of the spectrum. Known as chromatic aberration, this appears as color fringing and softness, most noticeably at the edges of the frame. You can almost always reduce it by stopping down to a smaller aperture.

Light falloff (vignetting) is the tendency of the lens to produce an image that's darker at the edges, especially the corners. You can lessen it by stopping down or fix it later in software.

Flare shows up as veiling fog and spectral blobs when you aim the camera directly at a bright light. Lenshoods can reduce this, and stopping down to a smaller aperture sometimes helps.

10 Optics Can Be Fun

Some lenses are designed to give you a very different view than you get with the naked eye.

Fisheye lenses are probably the best known of these. These extreme wide-angle lenses are not corrected for distortion and

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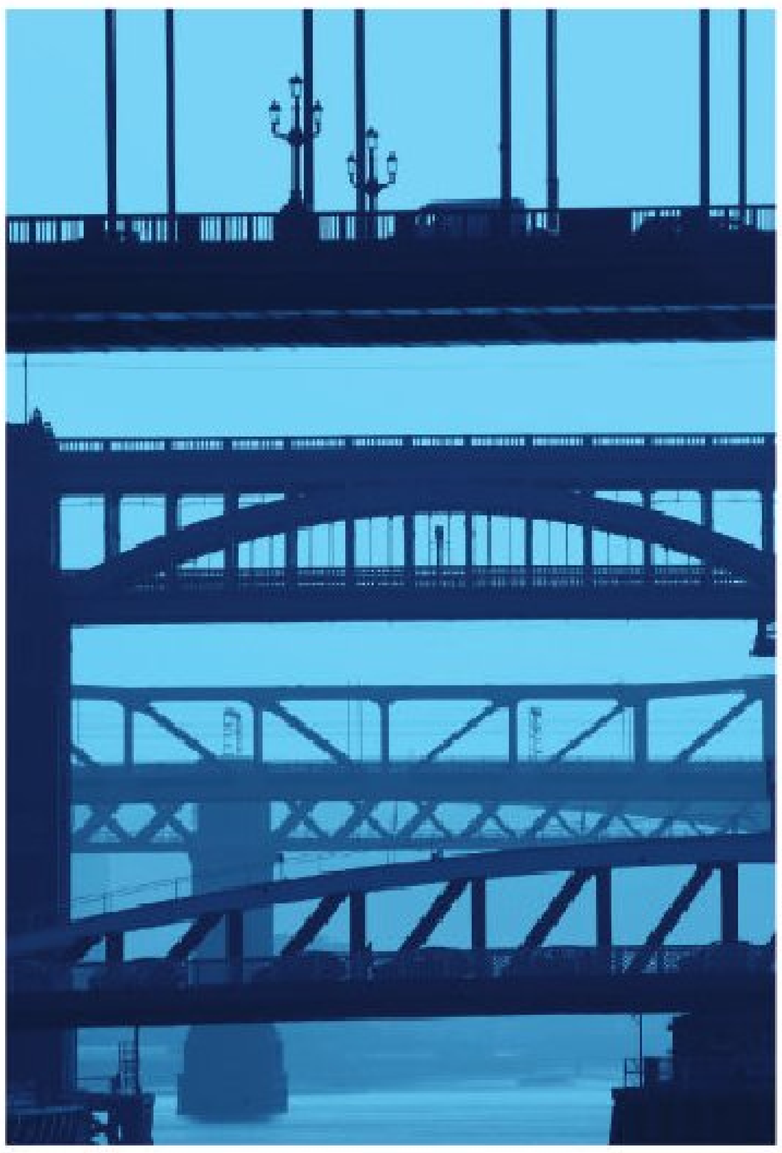

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TIP: When working a landscape, don't count on your naked eye to discern distant picture ops. Instead, scan the horizon through a long lens—lots of compositions will reveal themselves to you.

can hence take in a much wider field of view than a conventional wide-angle. They can be full-field (the image fills the whole frame) or circular-image (the image appears in a circle in a field of black).

Some lenses can be tilted in their mounts, which lets you manipulate the plane of focus. Fiddle with this one way and you can limit the focus to a very small area, with the rest of the image blurred out. Fiddle with it another way, and you can get nearly everything in focus. You can do this in a very precise way with expensive tilt-shift lenses, or in a more loosey-goosey fashion with a less expensive Lensbaby.

These effects can, of course, be overdone, but they're fun and can expand your horizons, literally and figuratively.

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BACKSTORY

Free Falling

Jonathan Lucas shoots an urban acrobat in London

I WAS a skateboarder, so I've always had an affinity for concrete. I learned about parkour and freerunning from a documentary and have been photographing it since. It isn't like photographing other sports—parkour melds perfectly into its environment. But then it's not really a sport, more of a philosophy of movement.

Daniel Ilabaca is one of the leading freerunners—he stands out in his ability to remain self-aware and conscious of detail even in the midst of distracting physical activity. So one day I invited him down from Liverpool to do a photo shoot.

It's far better to shoot a traceur as naturally and spontaneously as possible, so I let Daniel do his thing around the East End. We ended up at the Old Street roundabout and clambered up the stairwell.

I noticed that this vantage point offered great leading lines and view of the CCTV camera looking the "wrong" way. I was hoping to create a sense of confusion about how he was getting from one point to another.

So, with my wide-angle lens and my Canon EOS 5D Mark II set to aperture-priority, I started tracking him from here. He did a backflip, I snapped, and we moved on. ***—As told to Lori Fredrickson***

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